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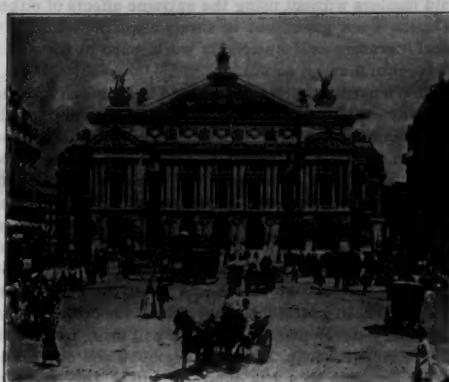
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PARIS OFFICE OF THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, February 16, 1890.

ANOTHER SOUL GRADUATED FROM OUR CLASS.

WHAT was it in Ambroise Thomas that made him so timid?

He always gave the impression of not wishing to be seen or heard, of always effacing himself and looking into space instead of into people's eyes. This with his thin, sweet face, almost lost in white hair, and large head sunk into his shoulders, gave him an expression of settled pathos, inspiring chiefly in the direction of goodness.

There is no pathos so pathetic as the pathos of goodness. The combat is so hopelessly hopeless between it and force.

He slipped furtively along the street, hugged down into his coat and cape, like a man who was hurrying to get in out of the rain. If he spoke to anybody on the way it was because that person got directly in his path, peeped under the large soft hat, and accosted him first.

The old-fashioned idea, fast losing hold in France, that in order to have merit one must be unnoticed and unknown seemed to find its climax in the gentle French musician on whom Fate forced her responsibilities.

It was no "pose" with him. It was a sincere shrinking; but whether a born instinct or a sentiment born of the logic of life no one could guess. It was especially apparent this jubilee year, when as composer of international renown and head of French art institution he was obliged to pass through the taxing ordeals of four anniversary celebrations.

It was only when face to face with a friend or in his home that this touching reserve dropped from him and he became a prince of courtly courtesy, of warm human kindness and of appreciative enthusiasm. A tête-à-tête with M. Thomas was a régale for spirit, heart and head.

With all his docility, our Abraham Lincoln was no more firm, once convinced in his judgment. If he did not search to travel new roads, he never traveled wrong ones, and, as a writer has expressed it, "he reached the highest official distinctions without compromising himself with intrigue, seeking success or begging glory."

Perhaps the fact of having created so many works that were not particularly grateful to their maker was the source of his shyness. I doubt it. Everyone remembers him so. It was no doubt the self-conscious sensitiveness of a really artistic soul that, buried in his own environment, lost the vitalizing contact with the universal heart, which means courage, power, sympathy.

Who knows, on the contrary, how much of this lack passing into his works made them "ungrateful"?

One before whom he knew no timidity, however, was Duty. What an unflinching courage in the heart within that delicate four-score body!

All through the trying midsummer days of Conservatoire examination, from 8 A. M. to 7 P. M., through the cruel strain of judgment, balancing almost equal superiorities, his sensitive conscience strained to the utmost tension between human sympathy and art justice, listening to pupil work, watching over jury deliberations, rejoicing with triumphant disciples—I believe it has gone on record that not once was he absent from his post during the competitions of 1895, the jubilee year!

Speaking of that part of it which relates to the struggle between loyalty to art principles and sympathy for professors and pupils, tears came into the eyes of the Conservatoire director and his long, thin hands trembled in each other.

These competitions were but small part, however, of the incessant duties and heavy cares attaching to the position. One has to know them all to feel it. The election of M. Raoul Pugno to the piano professorship left vacant recently by the death of M. Fissot, and of M. Leroux to the composition class, left by M. Pugno, were his last anxieties. All mindful of his great age, the question of his succession was much in his thoughts of late. He spoke of it with the anxiety of a mother for a beloved child about to be left to the hazards of fortune.

The nation has proved a good mother to art so far. No harm can come to the Conservatoire with France to care

for it. No definite opinion on the subject can be reached till after the sad ceremonies, however, although the music mind is wholly occupied with its discussion. The most serious principle involved is the retaining or losing of the musical preponderance in the institution, for, strange as it may seem, the appointment of a man of letters to the position is talked of. This naturally would have a tendency to the creation of Sara Bernhardts instead of Saint-Saënses.

Try and realize the various rulings under which M. Thomas' life has passed. He was born the same year as Napoleon's son, and at Metz. Studying while Louis XVIII. was king, he entered the Conservatoire as pupil under Charles X., the time of the Greek sympathy, Ottoman occupation and Lord Byron's death; won the Prix de Rome under Louis Philippe, when Casimir-Perier I. was minister, and when the cholera, sweeping westward from India, reached Paris.

He entered the Academy, replacing Spontini, under the presidency of Louis Napoleon Bonaparte (cousin only of the poor, disastrous baby who was born when he was), and was made director of the Conservatoire after Auber, in the heat of the Commune, the month before M. Thiers was declared President of the Republic. There were, besides, Carnot, Casimir Perier II. and M. Faure.

After the composition of *La Double Escalier*, his first work given at the Opera Comique, he wrote a work each year for six years, in one year two, after which was silence for six years. Then came one each year for three years, one alternate year for three years, then two in one year, a nine years' silence and—*Mignon*, the one-thousandth representation of which last year is said truly to be his apotheosis before death.

Galli Mariée was the creator of *Mignon*. Two years later came *Hamlet* with Nilsson and Faure, and three years after the Conservatoire. Three years later a work, eight years later *Françoise de Rimini*, and seven years later *La Tempête*, the last.

Fresh in our minds is the ovation of a few Sundays ago when at the Opera Concert, surrounded by the three youngest Prix de Rome students, the President of the Republic near by, he listened to *Françoise de Rimini*, almost his last work.

His last appearance, too, le cher maître, for it was following this happy event that he caught the cold which has ended so suddenly and so sadly. It appears that he has been subject lately to slight heart trouble at times. Feeling this in the night, he arose and, partially dressed, sought air at the open window and so caught cold.

As if through the courtesy habitual to him, the Mardi Gras festivities will not be disturbed by his cortège. The funeral is postponed till the people's holiday is at an end. A grateful nation claims the privilege of all expenses of the interment. The body at present lies in the vault of the Church of St. Cécile, whose walls adjoin almost those of the Conservatoire and which was his parish church. The first intention was that the ceremony should take place there, but friends recall an expressed wish that the services might take place where those of Auber and Rossini did, at *La Trinité*.

This is said to be one of the best fitted churches in Paris as to musical possibilities. The music will be largely choral and the best. The discourses you will probably read later on.

M. Thomas was an appreciative friend of THE MUSICAL COURIER. His warm welcome and kind words of sympathy and encouragement have been among the forces that have made its establishment in France one continual fête.

He regarded with astonishment the growth of music art in America and prophesied a great future for us.

* * *

Corsica and Russia met this week, not on a field of battle, but in the Salle Bodinière, where by a curious coincidence lectures were given the same afternoon upon the music of the land of Alexander I. and of the little island in the Mediterranean where was born the one man who made Alexander afraid.

Moussorski was the Russian composer whose works formed the burden of the conference concert.

The lecturer, in addition to a résumé of the life and work of the composer, illuminated the selections given with anecdotes, legends, circumstances and feelings connected therewith. A young Russian girl interpreted vocally, and the instrumental illustrations were given by a pianist of the same nationality.

Thus were represented instrumentally the *Gopak*, the historic chimes of Moscow, the same played at the crowning of Alexander III. and to be employed in a few weeks at the coronation of Nicholas II.; *Vecchio Castello* and the *Limoges March*; vocally, the *Orphan's Plainte*, the *Child's Prayer*, *Divination by Water*, a popular fairy story, a battle song and a dramatic dialogue between a mother watching over a sick child and approaching death.

Spontaneous applause is the surest criterion of popularity and if continued of merit. The charming peeps into Russian nationality in music were greeted with spontaneous ovations. The four features, lecture, composition, singing and playing, combined to produce this, but it must be said

that the exquisite French diction of the Russian girl was not the least part of the success. It was as perfect as the most perfect French linguist could have made it.

This triumph of care over negligence formed one more proof that the correct diction of a language is possible to a foreigner if properly studied; and was one more reproach to Parisian teachers and students who have allowed the preposterous falsehood to grow that French is impossible to foreigners.

Moreover, this young lady studied French in Russia; she did not have to come to Paris to learn it. She studied properly at home and came over to France and astonished and delighted French people by the superb rectitude of her diction, *i. e.*, pronunciation and accent. Her manager assures me that there are scores of girls who do equally well without ever leaving their country.

The more one hears Russian music the more one is convinced that it is not wearisome, not monotonous. Though new in style, it is not patchy. It is always colored, generally rhythmic and often melodic, and there seems to be more imagination than effort in it.

The accompaniments on this special occasion were neither weak trimmings nor loud disturbance. They were vital and—accompaniment. This was but one of a series of similar entertainments.

The Corsican performance was similar, also serial, with the addition of projected pictures. The history of the people and their character, laws, customs, legends, and the natural outgrowth of the music therefrom, formed the subjects of the conferences, which extend over a couple of months to come.

Hymns of their chiefs and warriors, satiric songs of the Bonifaciens, pastoral and Christmas songs, funeral music, songs of vengeance, blood and death, the cradle song, serenade, marriage and religious music, fishers' and bandits' songs, and songs of the children, were all there with their crude, romantic and often beautiful varieties.

Among the projections showing the most picturesque features of the island, of course, was found the home of him who carried its colors into the four corners of Europe. The photographs had been lent to the management by Prince Roland Bonaparte.

The music was wayward, wild, crude and unconventional compared with that of the empire, but much of it was very effective. It had been harmonized of course, and was sung to accompaniment of harp, Mustel harmonium, violin, violoncello and guitar, although the aboriginal instruments are few and primitive, chiefly guitar and flute. The songs were sung in costume.

Scenes were given showing bandit or vendetta life. One very impressive one showed the bandits' interior, in which a sort of "wake" was being held over the body of one of their number who had been murdered, three black robed women singing mournful ditties. Calvè could have gained some points from the "sweet young sister," whose duty it was not to soothe the savage breast with her songs, but to incite to the most bloodthirsty vengeance the seven red-sashed, big-hatted armed relatives who stood around the bier.

A most effective musical background was made by this wonderful instrument, the harmonium celesta of Mustel, which seems limitless in its resources artistically and infinite in the tenderness, beauty and suppleness of its astonishing sonority. It is an orchestra in itself, and is coming to be invaluable here.

This was a week of Russian musical fête indeed. Great interest and enthusiasm were added to the Lamoureux supplementary concert by the appearance of the young Russian M. Lhévinne, the winner of the Rubinstein international prize in Berlin a few months ago.

Accompanied by his master, M. Safonoff, the director of the Imperial Conservatoire at Moscow, invited by M. Lamoureux to conduct the Russian portion of the performance, their coming on the stage was the signal for a long and warm welcome.

Symbol of faith in talent and national courtesy at first, the feeling intensified as the merits in the case disclosed themselves. The exquisite technic, spirituality and warmth of the young man's playing was electrifying, and it is quite certain that nobody in the house thought or cared whether he came from the North Pole or the Sahara Desert or Paris in the exaltation of mind that his musical insight created.

A young, blond, boyish fellow, he seemed not to know what to do under the salvoes of applause with which he was recalled several times. And the best sign of all was the manifest satisfaction of M. Lamoureux, who is not a man to mince matters if anything does not please him.

The fifth Rubinstein concerto in E flat, an extract from a César Cui series, an original fantasy by Balakireff and three studies by Scriabine were the compositions played.

Scriabine is a young Russian who surprised Paris conventionality recently by giving a concert solely of his own works, a series of tiny musical cameos, which were declared a valuable addition to concert literature. The three played were among the most charming. The Oriental fantasy, colored, exciting, subtle and well planned, was the best calculated to show off the player's authority; the concerto was not a powerful work, although possessing many fine

features, and the best was certainly done for it by the execution.

M. Safonoff, something the style of man of Mr. Theodore Thomas, with the addition of a small pointed beard and greater suppleness of wrist, had the quality of getting and keeping himself en rapport with the audience, and of seeming to let the orchestra play itself while holding them with the grip of a general. His direction was poetic without affectation, extremely warm and near us, and he seemed to address himself chiefly to the first violin, with whom he shook hands during the applause. Something seldom seen here, many of the orchestra rose to join in the salutations, a sign, they say, that something unusual has been discovered.

Other numbers on the program were the immortal C minor, from which I think our Star Spangled Banner must have come, the Richepin-Georges chansons, the Siegfried murmurs and the Berlioz arrangement of the Invitation to the Waltz.

One of the best features of the whole thing was the exquisite behavior of the audience, who seemed to have learned the secret of true politeness—respect for the wishes of others.

M. Lhévinne is to give a special concert here next week. He has nothing to do now but keep up the standard in order to reap a golden harvest, in the best sense. He was to have assisted at Madame Roger-Miclos' musicale yesterday, but was prevented, his place being filled by the aimable and gifted hostess, who played a Le Borne concerto, a Chopin scherzo and several accompaniments in her exceptional manner.

Madame Roger-Miclos' entertainments are rare treats, poetic recitation being added to the musical features. All the work rendered is always by the best artists. The beauty and unique dressing of the pianist give the cue to the élite "assistance" which is always present. Madame Miclos leaves Paris soon for another extended tour. A trip to America is being whispered for next year.

M. Julien Tiersot, well known for his musical research, has started on a tour through North France, Holland and Belgium, giving illustrated lectures on the old, popular French songs.

A talented pupil of Mme. Gabriel Krauss has made an excellent début in Lakmé at the Opéra Comique.

The leading social musical event of this week is the English Embassy concert, gotten up and largely enriched by the talents of the charming Franco-American-Anglo leader, Mrs. Austin Lee. The program was an interesting one. M. Widor was prevented from assisting in it by the death of M. Thomas.

Mr. Cyril Dwight Edwards sang in the afternoon concert given and created a most favorable impression.

The wife of Dr. Nansen is a singer—not that that had anything to do with sending him to the North Pole necessarily.

FANNIE EDGAR THOMAS.

Percy Free Organ Recital.—Mr. Richard T. Percy will give the third of his series of free organ recitals in the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, to-morrow (Thursday) afternoon, at 4 o'clock. The assisting soloists will be Wm. H. Rieger and Miss Josephine Jennings.

Carlotta Desvignes Will Sing.—Miss Carlotta Desvignes, the contralto, is fast booking important engagements. She will sing at the Elmira festival among others. On Monday, February 24, Miss Desvignes sang at the Bagby musicale at the Waldorf and achieved immense success in a group of delightfully sung songs by De Koven.

Second Szumowska Recital.—The second chamber music recital by Mlle. Antoinette Szumowska, piano, and Messrs. T. and J. Adamowski, violin and 'cello, will take place at Mendelssohn Glee Club Hall on Monday afternoon, March 9. The program will include Beethoven's A major sonata for piano and 'cello, Schumann's trio and D major, and a solo by Mlle. Szumowska.

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Music in Frankfurt.

FRANKFURT-A.-M., February 18, 1886.

JENO HUBAY, the composer and violin virtuoso, was soloist at the Symphonie Friday night. His playing of the Saint-Saëns Concertstück, op. 20; adagio from sixth concerto, Spohr, and an original composition, In the Spinning Room, won for him the heartiest approval of the critics, as well as of the public.

Last night Alexander Petschnikoff, the young Russian violinist, with whom THE MUSICAL COURIER readers are well acquainted, played at the Opera Concert under Herr Dr. Rottenberg. His numbers were the Tschaikowsky violin concerto, op. 35, and a couple of Bach chaconnes. Here are two violinists worthy of study. Both possess the greatest technical facility; possibly the young Russian has the larger stock, with greater variety, but that is hard to say.

Both are rare artists, Hubay more of an artist by cultivation, Petschnikoff a born virtuoso, cast in a larger mold of genius than the other. Neither produces tones remarkable for volume. Hubay's work is the more temperate and reposeful; his playing is grace and elegance itself, always subdued in color and well within the lines of accepted classical interpretations. He is never sensational and his reading of the Saint-Saëns Concertstück lacked the element of French fire and coloring such as is necessary to the correct interpreting of the works of that writer. The adagio from Spohr Hubay's ease and artistic repose enabled him to play to perfection, and in the last number, which is his own, he carried his audience with him in his Spinning Wheel around and around with such elegance and grace that I don't wonder that he has found such favor in conservative Frankfurt.

Alexander Petschnikoff, on the other hand, is to my mind the "new king," and I earnestly cry, "Long live the king!" He is a violin giant, with his Russian blood showing in true dramatic emotion and fire such as is uncommon even nowadays among virtuosos. He has twice the genius of Hubay, with the emotional stress on every note of Ysaye and the technical perfection of Thomson.

That ponderous concerto of Tschaikowsky's was a thing of life and beauty in Petschnikoff's hands. He understood its yearnings, its passions, its sobs and its outcries. He poured Russian blood and fire into a Russian mold. Never have I listed to more masterly work; certainly this artist has made more of an impression on me than any I have heard since leaving America, and I am confident that a host of America's music lovers will say with me: "He is indeed a master."

The Bach numbers were ideally interpreted by Petschnikoff, but I must stop on this line to say that a young English violinist sat beside me last night listening spellbound to this young giant play. At the beginning of that complex cadenza, in the first movement of the concerto, my friend grasped my arm. As his wonder increased, so did his grip, until I feared the loss of that member, and with it the fulfilment of my own musical hopes, when suddenly the cadenza closed and my friend's grip relaxed, and he whispered to me in a regular "English whisper": "Say, Eames, that chap plays like two men!" and I believed him.

Hubay's opera, The Violin Maker of Cremona, was given for the first time here last Sunday night. I might call it a "howling success"—howling, because of the presence of the composer and because of his most artistic performance of a characteristic Hungarian violin solo that the story of the opera calls for.

The book of the opera is not over-interesting, but the music is as a whole most graceful and charming. The work reflects the characteristics of its composer vividly, and is always temperate, as is he in his solo work; never in the opera does he show eccentricities in striving for effects or in the handling of instrument or voice. There are no melodies in it that cling tenaciously to one for days; it has no solos of especial value in themselves. Hubay seems to have been a careful student of the new as well as

the old masters without using the extreme effects of either. This opera is not great, but is surely a worthy addition to musical literature as a musicianly work, pure in form as it is graceful in musical action.

Josef Wieniawski, the pianist, was to have given a recital on Monday evening, but illness compelled him to postpone the engagement. Herr Wieniawski and Herr Professor Heermann, violinist, appeared at the chamber music concert last week and performed the former's new Sonate, op. 24, for piano and violin. I could not attend the concert, but critics seem to agree that the sonata is not equally balanced in difficulty or amount as between the instruments for which it was written, the violin having far the heavier part. They further say the sonata is highly colored and very attractive in graceful themes, which the critics say are insufficiently developed. This week will bring us a return of Falstaff, The Violin Maker of Cremona and other older operas. I mean to speak more in full of the opera orchestra here, but for this time it will suffice to say that this orchestra is doing thoroughly high-class work in everything it presents and is the best regular opera orchestra that I have ever heard. It could hardly be less with such a leader as Herr Dr. Rottenberg, who is a most magnetic conductor and efficient all around musician.

The program for the next chamber music concert, Friday evening, is a Tschaikowsky quartet, a quintet by Mozart and a Beethoven trio.

HENRY EAMES.

Alfred A. Farland.—Alfred A. Farland, who has earned for himself the sobriquet of the Paderewski of the banjo, is having an unusually busy season. Mr. Farland will be the star attraction at the great banjo concert to be given in Chickering Hall March 5, when he will play a Popper tarantella and the finale to the William Tell overture, which have been arranged for the banjo by himself. The latter number would appear to most people as an impossibility to transcribe for the banjo, but Mr. Farland can accomplish with his instrument things undreamed of by all other banjo virtuosos, and produces effects hitherto unknown and considered not feasible with an instrument of the banjo character.

Mr. Farland has booked the following engagements: March 12, Springfield, Mass.; 16th, Ridgway, Pa.; 17th, Erie, Pa.; 18th, Toledo, Ohio; 19th, Ann Arbor, Mich.; 20th, Grand Rapids, Mich.; 21st, Chicago; 23d, Washington, Ia.; 24th, Wapello, Ia.; 25th, Hannibal, Mo.; 26th, St. Louis; 27th, Indianapolis; 28th, New Harmony, Ind.; 30th, Louisville, Ky.; 31st, Dayton, Ohio. The month of April is just as regularly filled for the Eastern States. Mr. Farland may give a series of banjo recitals in private salons after Lent.

Madame Vanderveer-Green.—The Toronto papers are exceedingly flattering in their praise of the singing of Madame Vanderveer-Green, one of the members of the Albani Concert Company. She is highly esteemed in all sections where good, legitimate vocal work is understood. The *Globe* says:

Madame Vanderveer-Green created a most favorable impression and established herself thoroughly as a favorite contralto in the minds of local concert goers. Her voice is rather of the mezzo character than the contralto, and beautifully placed throughout the registers. In Bemberg's Chant Arabe, Holmès' Serenade Printanière, Clay's Across the Sands, and Loch Lomond, this lady was most enjoyable. Her fourth number aroused such enthusiasm that a double encore was demanded and graciously acquiesced in.

The *Toronto World* says:

Madame Vanderveer-Green is a lady of fine presence, whose voice is excellent in quality, though not great in range. Her singing was marked by the most perfect fidelity and expression, and her success was instant. A morsel by Bemberg and a serenade by Holmès were beautifully given, and brought forth as an encore a pretty English lullaby, which was even more taking than the principal selections, probably because of the English of it. Her second effort consisted of Sands' of Dee, by Clay, and the old Scotch song, Loch Lomond. The interpretation was faultless, and the inevitable encore followed. Then a pretty little ditty was given with admirable chic, and a second encore was demanded and responded to.

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.
BERLIN, W., LINKESTRASSE 17, February 11, 1896.

A SUFFICIENTLY variegated and interesting musical week began for me last Tuesday night with a nice performance at the Royal Opera House of Lortzing's comic opera, the *Armorer* (*Der Waffenschmied*). It is more than twenty years since I last heard Lortzing's work, and it was just like meeting with a good old friend whom I had not seen for quite a long period, everything sounded so familiar and pleasing, and really I could not find that the music was antiquated or had become in the least stale or uninteresting. The good old friend had not aged perceptibly in the long interval in which we had not met.

You don't know what you are missing in the United States that you don't hear these lighter grade operas. They are beautiful and they are educational. You get too much Wagner, and you get it before you are ready to understand him. People in Germany are brought up on Haydn and Mozart in the way of symphony before they are given Beethoven and the works of the modern symphonists, and they get a good dose of Lortzing, Adam and Auber before through Weber they climb up to Wagner in the realm of the opera.

Of an American it is expected that he shall swallow, understand and digest Brahms, Dvorak and Tchaikowsky without having first appreciated Haydn, and that he shall love Wagner before he has ever heard Lortzing. This is all wrong, but of course I cannot change it, and if I could I wouldn't, for you would only call it reactionary nonsense. Henry T. Finck would flay me alive with a radical razor, and H. E. Krehbiel, who was an anti-Wagnerite until he came to New York, would call up the shades of the master to help him in demolishing me; and no armorer, not even Lortzing's roisterous, good-natured and easily fooled master *Waffenschmied*, could make me an armor of sufficient thickness and strength to save my skin. But whither am I wandering?

I enjoyed Krolop's good-natured and easy going humor in the part of the renowned armorer and veterinary surgeon *Stadinger* very much. He is always funny wherever there is a chance for it and he was so particularly last Tuesday night, without falling into his only bad habit of occasional exaggeration. That he can be earnest, tender and sincere as well as witty and humorous, he showed in the touching but not hyper-sentimental delivery of the once so popular lied about the good old times.

Bulz, of course, was in his very element as the disguised knight, *Count von Liebenau*. He acted in his most approved chevalieresque manner and he sang with wonted sonority and clearness of pronunciation. Schmidt could not get along very well with the Suabian dialect which the part of *Knight Adelhof* demands, but he as well as Krass sang well. Lieban as *Georg*, Count Liebenau's knave, was not excruciatingly funny, but he used his falsetto tenor voice in an amusing manner.

Of the two ladies in the cast Miss Deppe impersonated the armorer's virtuous daughter, *Maria*, with a most prepossessing appearance, but her voice is not of sufficient power to fill the opera house and her forcing of the vocal

organ makes it occasionally unsteady and irresponsive. Miss Pohl as *Irmentraut* was dreadful.

Musikdirector Wegener conducted and did well with the forces on the stage and the body of the Royal Orchestra.

After the opera the ballet *Phantasies* in the Bremen Rathskeller was given with the gorgeous outfitting and large display of legs and youthful beauties for which the *corps de ballet* of the Berlin opera is renowned.

While Tuesday had been free from concerts, Wednesday brought the average number of two, the first one of which in Bechstein Saal proved a fizzle.

I don't want to say so much against Miss Helene, Opitz from Muehlhausen in Thuringia, who sang an alt aria from Bruch's *Achilleus* in most lugubrious fashion; but her partner in giving this concert was the worst specimen of a concert giver that I have so far encountered. His name is Didrik Ostermann; he is an alleged violinist and he hails from Liege, the very city from which such good violinists as Thomson, Musin and others have come. Ostermann does not prove himself a worthy compatriot of these masters of the bow. He attempted to play the by no means easy Dvorak A minor violin concerto, and he made such a mess of it and played so out of tune that the critics unanimously fled before the end of the first movement, and that the public, as I learned after the concert, protested against the artist's (?) further appearance by hissing him off the stage. This is the first time that such a thing has happened in Berlin, where the invited audiences of deadheads who attend these concerts are unusually patient and good-natured.

From the Bechstein Saal I rushed to the Singakademie, where Miss Edith Bagg gave a well attended song recital with the assistance of the pianist Walther Bachmann. The latter, a resident of Dresden, acted as accompanist in an unexceptional manner and also performed some smaller solo numbers with nice taste and agreeable touch and tone; for the Liszt E major polonaise, however, his technic did not quite suffice.

Miss Bagg, a pupil of that excellent vocal teacher Agloja Orgeni, of Dresden, is a native of Springfield, Mass., the city of an annual music festival, which for that reason, and because of the quite unusual quantity of flies in which it always abounds, I hold in horrible memory. There are, however, no flies on its descendants, if I may be allowed to use such slang in connection with so charming, graceful and bewitching a young lady and so musical, sweet, expressive and delightful a singer as Miss Bagg. She has not a very large soprano voice, but what there is of it she can handle with consummate art and ease and her delivery is masterly and thoroughly musical. No reprint of the German text of the Lieder would have been needed, so clearly and distinctly did she pronounce, and no trace of an American accent was discernible either in her German or the Italian and French words of a group of older compositions she sang. In these latter, by Händel, Scarlatti, Garat and Paisiello, Miss Bagg also displayed vocal technic of a superior order. Moreover, I liked her way of program making: First this batch of old masters; then a whole series of seven Schumann Lieder belonging together (all taken from the cycle, op. 24), and lastly a group of six Rubinstein Lieder, among which, just as well as among the Schumann songs, were some which are not all too frequently heard. Not the usual hash of a Brahms, a Franz, a Schubert and a Schumann song all thrown together pell-mell and down together on the program with a Tosti or other selection ad captandum. There is something recherché in Miss Bagg's entire manner, in her singing (which captivated the audience so that at the close she was forced to give two encores) and in her program, which herewith I reproduce in full:

Suite, Aus Holbergs Zeit.....E. Grieg
Mio ben ricordati.....G. F. Händel
Spesso Vibra.....D. Scarlatti
Dans le Printemps.....Garat

Musette aus dem XVII. Jahrhundert.....	J. Paisiello
La Zingarella.....	
Für Klavier—	
In der Nacht.....	R. Schumann
La Gondola.....	A. Henselt
Masurka.....	B. Godard
Morgens steh' ich auf	
Es treibt mich hin...	
Ich Wandte unter	
der Bäumen.....	
Lieb' Liebchen.....	
Schöne Wiege miener	Aus dem Cyclus, op. 24
Lieder.....	R. Schumann
Anfangs wollt' ich	
fast verzagen.....	
Mit Myrthen und	
Rosen.....	
Polonaise E-dur für Klavier.....	P. Liszt
Pandoro.....	
Nun die Schatten.....	
Mein Herr schmückt sich mit dir...	
Morgens.....	A. Rubinstein
Neugriechisches Lied.....	
Neus Liebe.....	

Another foreign concert début which took place here last week was that of Mlle. Marie Panthès, who gave her first concert with orchestra in the Singakademie on Thursday night. This young lady is of Russian birth, but has received her pianistic education at Paris. She is of most striking and decidedly prepossessing appearance. One might call her beautiful, but that is not the right adjective; she is more than that, she is fascinating, with jet black, wavy masses of hair, very large, dark brown, dreamy eyes in which there lies a world of expression, and with a creamy, soft complexion, with olive tints in it. I have her photograph right here on my desk, and as I gaze upon it I can find no other comparison for this girl than to call her a female Flying Dutchman. Only this comparison, like all others, limps, for there is absolutely nothing weird or uncanny about her, and she is to me as fascinating in black as Miss Beatrice Davidson is in blond. They are absolutely different from each other, these two young ladies, and yet they are so very much alike.

Manager Wolff had predicted to the boys of the press that Miss Panthès' appearance would prove a sensation. During the first half hour of last Thursday's début it almost looked as if the experienced impresario's prediction would not be verified. I, too, was mystified, for Miss Panthès' playing was so entirely different from what I had heard her do in private and so disappointing that, as I have done so often before, I inwardly resolved never more to judge of an artist until I hear him or her in public. But then there were two extenuating and explanatory circumstances.

First of all, Mlle. Panthès was so nervous in the beginning that she could not do herself justice, and second and very unwisely she had chosen for her opening number that touchstone for artistic repose, the Beethoven Emperor concerto. I have frequently mentioned heretofore my conviction that this work was not written for women, especially not for female pianists who are not of the German school, and least of all for those who are nervous at their début. This explains much, and the explanation holds good also in the case of the Bach D minor toccata and fugue in Tausig's piano version, which was not played with the true Bach spirit or in the style demanded for that composer. But from that on things began to improve. Miss Panthès conquered her nervousness, got thorough control over her fingers, and her wonderful originality, depth, and I might almost say romanticism of conception began to assert itself, and from that moment on she won her public and her critics.

The Mendelssohn Spinning Song was charmingly performed and really with quite a new conception of that hackneyed piece. Schumann's romanza in F sharp and the rhapsodie novelette in D major were played with a great deal of fantasy, and a group of Chopin pieces showed poetry as well as a wonderful variety of touch, in which especially

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the warmest tints predominated; the technic in the G sharp minor study and in the polonaise, op. 58, was also remarkable, especially the octaves.

I could not stay to hear the Saint-Saëns G minor concerto, which is said to have been the climax of the evening, and after which, as I was told, the public raved over Miss Panthès. I am only sorry that she had not reversed her program, and had boldly begun with the French concerto, which is so much more adapted for the display of her special gifts than the Beethoven E flat concerto. She would then have conquered at the first attempt.

Miss Panthès will give two piano recitals in Bechstein Saal, and I shall be much mistaken if Mr. Wolff's prediction that she will prove a sensation will not turn out to be the truth after all.

An unassuming, very modest, and at the same time very talented young girl, Miss Agda Lysell, gave a concert of her own on the same evening in Bechstein Saal. She had the assistance of Miss Helene Jowien, a Liedersinger from Hamburg, who sang three songs by Fiedler, Massenet (*Les Enfants*) and Franz (*Waldfabrt*) in a pleasing but otherwise featureless style.

Court Opera Singer Oberhauser also figured on the program, but he had come, sung and vanished before I reached the scene of action. I am thus not enabled to write anything about him.

As for the concert giver herself she met with a warm reception at the hands of a numerous and evidently very well disposed audience. She is a pupil of Prof. Ernst Jélicska, one of the best and most conscientious of the many good Berlin piano teachers. The efforts of the master in this case seem to have borne excellent results, for one rarely hears neater and more clean-cut piano playing than Miss Lysell gave in the case of the Rubinstein F major German waltz and a clever humoreske by the resident composer, critic and teacher E. E. Taubert, which latter composition was performed with great brilliancy and vivacity. Only in the case of Liszt's sixth Hungarian rhapsody Miss Lysell had over estimated her technical and physical resources, for her wrist and strength gave out in the difficult octave work demanded in that virtuoso number. Nevertheless, Miss Lysell was much applauded and her friends insisted upon several encores.

On Friday night I was confronted with the alternative of attending a Pachmann piano recital in the Singakademie or the first production of the newly mounted and newly studied *Belle Hélène* of Offenbach, with a new Scandinavian guest in the title rôle, which took place at the Linden Theatre. Of course I chose the latter entertainment, and I believe seven-eighths of you would have done the same. Moreover, I had no reason to regret my predilection for Jacques Offenbach, for whom I have always had a great weakness, despite the fact that he has been called "the despoiler of youth and the sacrilegious of classicism." He has even been reproached with having destroyed all idealism through the very selections of his libretti, to which he wrote music in which there are more wit, talent and brains, real invention, than are to be found in dozens of great operas. Barring Strauss' incomparable *Fledermaus*, which, however, is more a subtle comic opera with dance music than an operetta, no music of this *genre* has been written since Offenbach that could hold a candle to either *Orphée aux Enfers* or *La Belle Hélène*. If you want any further excuses for my preferring Offenbach to Pachmann you can have them.

The pretty Linden Theatre was well filled for the première, which, I am sorry to say, is not frequently the case. Director Fritzsch evidently does not understand his business any too well. If he did he would have better forces than those with which he habitually gives operetta at the three theatres controlled by him, and he would unquestionably have a greater success.

That this is no chimera the good directors could easily notice last Friday night, and again on the occasions of the succeeding appearances of his new star, Mrs.

Petterson-Norris, with whom he is now bargaining for a prolongation of her "guesting" engagement. This lady is one of the most charming and absolutely the most beautiful of all the beautiful *Helènes* I have ever seen, and there were quite a good many of them some twenty years ago when *La Belle Hélène* was in the standing repertory of all provincial opera houses. But not only is this Scandinavian lady very beautiful, she is also very graceful and yet stately, "every inch a queen." Her acting even in the most risqué moments was so unconsciously ladylike, so genuinely unaffected, and yet with all naïveté so artistic and so suggestive that the most blasé in the audience felt tickled by it. Her voice is not large, but what there is of it is of sweet quality, and she sings in tune as well as with good rhythmic feeling. There is a slight Northern tinge to her pronunciation of the German text, which to my ear enhanced its charm. Moreover, the lady was the only one in the cast who had really an idea of the style and manner that are wanted in Offenbach's operettas.

Bruch as *Paris* is handsome and he has a nice tenor voice, but he takes himself too seriously, and, like most other tenors, he seems too much stuck on himself to be a good Offenbach operetta tenor. In the great dream scene of the second act he let *Helena* do all the dreaming, which, indeed, she did very charmingly, while he simply did the looking on. Klein was a very coarse *Calchas*, but he pleased the gallery gods, and that seemed all he was bent upon achieving. The chestnuts which he let loose took as they did a quarter of a century ago, and a few of them, modernized and furbished up to suit the more advanced ideas of humor of our day and reflecting upon more recent events than Jupiter's visit to Leda in the form of a swan, were received with as much gaiety as if the Linden Theatre were situated in the Bowery. Mathias as *Agamemnon* and Frau Grimm-Einsedhofer as *Klytemnestra*, as well as Misses Kluge and Hornay as *Orestes* and *Pylades*, were conventional to a degree. Only Weilhof, as the hapless King *Menelaus*, had an idea of the self sacrificing irony which is heaped up in his part. He was really funny.

The worst participant in the performance was also one of the most important ones—I mean the conductor, Federmann, who is but a mediocre accompanist at best and who has not much of an idea of the esprit in Offenbach's music.

After *La Belle Hélène*, a new ballet with the promising title of *Musical Jokes* was given, but it didn't amount to anything.

Pachmann must have cut up his usual capers at the Singakademie while I was at the Linden Theatre. He had a fairly good audience, and a musical lady who was present tells me that some of the smaller pieces by Chopin he played exquisitely. Of course you know all about that, and a criticism on De Pachmann's pianism would seem more than superfluous. New to Berlin was his latest concert speech. He got out in one part of the Schumann Carnival, and so treacherously did his memory treat him that do what he might he could not find himself again. After trying three times in vain Pachmann suddenly jumped to his feet and shouted, "Never mind, never mind; bravo, Pachmann, you played lovely anyhow!" This exhibition so flabbergasted the audience that at the first moment there was a complete silence, and people looked at each other in mute astonishment; then the humor of the situation broke in upon them and they began to applaud vigorously, and recalled the little Chopinzee.

On Saturday evening I heard first a portion of the song recital of Miss Marie Berg in Bechstein Saal. The young lady is a concert soprano from Nuremberg, who sings with taste, and although she has but a comparatively small voice she uses it intelligently and with good judgment. Among her selections were three rarely heard Liszt vocal compositions, an Italian romanza, beginning with the words *Angiolin dal brondo crin*, the German *Lied 'O Komm im Traum*, and (by request) the French chanson *Comment disaient-ils?*, which latter very difficult ditty was sung with a great deal of technic.

Of special interest to me was a cycle *Liebesleben*, by E. E. Taubert, critic of the *Post*, whose name as a composer I mentioned before. These Lieder are really very charming and stimmungsvoll and the accompaniments are genuinely musical. The eighth and last song of the series, entitled *Im Heim*, is a perfect little gem which I recommend to American sopranos. The composer accompanied in person and was as much applauded as the concert giver.

The second half of the evening I gave up to the concert of Miss Régine Nicol, a pianist who made her first appearance in the Singakademie with the assistance of the Philharmonic Orchestra, under the conductorship of Moritz Moszkowski. She is a pupil of Moszkowski and a relative of Moritz Rosenthal. In spite of these two circumstances she is not a great pianist, but she is not entirely without talent and in the sweet by-and-by she may become an artist.

I missed the Tschaikowsky B flat minor concerto, but I was told that Miss Nicol played it very well. It is curious that these débütantes always play just those songs well which a critic does not happen to hear. In the octave study, by Alfred Gruenfeld, and in the Chopin E flat polonaise, op. 22 (with Erdmannsdoerfer's orchestration), neither her technic nor her physical strength was adequate to the demands of the composition. The andante pianato which precedes the polonaise she performed very neatly, however, albeit with a perceptible lack of feeling. For the remainder the program was not well arranged by either the pianist or her teacher, for it contained in immediate succession only modern imitations of old forms. There was the Holberg suite by Grieg, followed by a gavot in F sharp or G flat, by Rubinstein, and a sarabande and double in F, from Moszkowski's ballet *Laurin*, which, if this is a fair specimen, does not seem to be a very important musical work. All the rest of the program was likewise by Moszkowski, who evidently made the most of this occasion to appear before the public as teacher, conductor and composer. There was a Caprice *Mélancolique* in A minor, which Miss Nicol performed with good touch, and the Philharmonic Orchestra played, under Moszkowski's direction (besides the accompaniments to the Tschaikowsky and Chopin works), a cortège in A minor and Moorish fantaisie, which latter contains a very clever basso continuo and is scored very effectively. Moszkowski was much applauded, and so was Miss Régine Nicol, who at the close of the program, exhausted though she seemed, had to play a couple of encores.

One of the favorites of the Berlin public, an artist who is heard here at least once every year and who never fails to give great artistic delight to a numerous audience, is Miss Clotilde Kleeberg from Paris. I have frequently written about the finished and really exquisite style in which she plays smaller compositions and the earnestness and unaffected sincerity with which she approaches the larger ones. A vast audience listened to her playing at the Singakademie last Sunday night and great enthusiasm prevailed. Among the selections that most pleased the public were some of the Schumann *Fantasiestücke*, *Saint-Saëns' Paraphrase over a melody by Paladilhe*, and *Stephen Heller's Annette et Agathe*.

As the program was compounded with particularly nice taste I herewith give it in full, as it may prove of interest to recital givers:

Thirty-two variations, C minor.....	L. v. Beethoven
Suite, op. 78, E minor.....	J. Raff
Fantasiestücke, op. 18.....	R. Schumann
Intermezzo, op. 118, No. 2.....	J. Brahms
Ballade, op. 118, No. 3.....	
Le rappel des oiseaux.....	J. P. Rameau
Polonaise, op. 22, E flat.....	F. Chopin
Romance, op. 26, F major.....	
Scherzo, op. 44, A minor.....	A. Rubinstein
Paraphrase sur la Isiefa.....	C. Saint-Saëns
Cantilene, op. 22, No. 3.....	Ernest Redon
Annette et Agathe (Dans les bois).....	Stephen Heller
Nocturne, A flat, op. 33, No. 3.....	Gabriel Fauré
Capriccio from suite op. 50.....	M. Moszkowski

Last night we had at the Philharmonie a concert of the united Berlin and Berlin-Potsdam Wagner societies, which

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seemed of such particular attractiveness to concertgoers in the German capital that not only was the large hall absolutely crowded for the public rehearsal to this concert on Sunday forenoon, but also the concert itself was so well attended that not a single seat in the house was vacant. Besides this, so many hundreds of people had to be denied admission to the hall that the committee of the Wagner societies found it advisable to announce a repetition of this same concert to-morrow (Wednesday) night at popular prices.

What made this concert so extremely popular was a combination of circumstances. First of all, the ninth symphony of Beethoven was on the program, and that immortal work remains a lasting favorite here. Then there were some rarely heard Wagner excerpts, the soli in which were taken by Lilli Lehmann and her husband and pupil, Paul Kalisch, both of whom are well liked and greatly admired here, and lastly Dr. Karl Muck, our genial Hofkapellmeister, conducted for the first time a Wagner society concert, and as he is rarely seen as concert conductor his many friends seize upon the few occasions when they can enjoy him in that capacity.

The program opened with *Siegfried's Death and Funeral March*. The last utterances of Wagner's great hero were sung with beautiful tenor voice and fine effect by Paul Kalisch. He surprised the whole audience by the power of his formerly not very great voice and through his manly, simple and straightforward conception. He has unquestionably learned a great deal both vocally and musically from Lilli Lehmann.

The grand funeral march with its heathenish irrelentlessness of grief and deepest gloom was impressively performed by the Philharmonic Orchestra, which had been increased for the occasion.

Not quite so well did Muck do with the *Tannhäuser* overture, which according to his nature, temperament and habit he took more slowly than is customary, and this lack of passion on the part of the conductor was also detrimental to some portions of the bacchanale of the Paris version of *Tannhäuser*, which was next given. The dialogue between *Venus* and *Tannhäuser* was, however, perfectly grand, owing chiefly to Lilli Lehmann's superb delivery and consummate art. These were all the more worthy of admiration, as *Venus* does not exactly lie well within the best notes of her voice. Kalisch also left nothing to be desired. You may perhaps remember that both these artists sang the same excerpt at a concert performance under Seidl in New York in Chickering Hall some five or six years ago. Kalisch has much grown since then in every way, and Lilli Lehmann has lost none of her former dramatic power and vocal beauty and skill. Only in endurance she seems to have had to submit to the ravages of the tooth of time. For while in the above *Venus* music she was simply superb and her voice sounded glorious, she went to pieces fast in the solo quartet of the ninth symphony.

The three orchestral movements of the chef d'œuvre of Beethoven were interpreted by Dr. Muck with a fidelity and carefulness in working out all details which made his reading highly interesting to an attentively listening musician. Still it was by no means an ideal performance, not even in purely technical reproduction. The tympani organ point in the first movement was, for instance, very weak. Bülow used to get over the difficulty of these thirty-nine bars by employing two performers, the one of whom only beat the *sforzati*, which are too fatiguing for one player. But there were other lame moments and the clarinets were out of tune, the slow movement dragged considerably, and yet with all these drawbacks and a general lack of élan these three movements were interesting.

As for the finale, I must say that I have rarely, if ever, heard a better performance than this one under Dr. Muck, with a chorus which had been gathered ad hoc and which could not have had any too many rehearsals. I have always maintained, and here I had a proof of the fact, that Dr. Muck is one of the best of choral as he is surely also one of the

finest of operatic conductors in the world. The chorus consisted of members of the Augmented Münzinger Female Chorus and the Male Teachers' Singing Society, and they did, as I said, before, remarkably well.

The solo quartet consisted of Mmes. Lilli Lehmann and Marie Ritter-Goetze and Messrs. Paul Kalisch and Josef Staudigl, of whom the last named deserves a special word of praise. Paul Kalisch sang his solo splendidly, winding up with a clean high B flat which rang out sonorously above the full orchestra.

The audience was as enthusiastic as it was numerous, and all artists, especially Lilli Lehmann and Dr. Muck, came in for vociferous applause and many recalls.

The Royal Orchestra gave the first of two concerts at Leipzig under Weingartner's direction with tremendous success last week. For particulars watch Mr. Kranich's Leipzig letter.

Prof. F. Gernsheim's new symphony will be brought out at one of the next Berlin Philharmonic concerts under Nikisch's direction.

As I hoped and predicted in my last week's budget, the vocal teacher, Georges Graziani, was released by the police on the promise of one of his rich Berlin patrons that all of his financial obligations in Austria will be made good.

Heinrich Hofmann, the most fertile of the local composers, has just published two new works with Breitkopf & Härtel, in Leipzig. His op. 117 contains five lieder, and his op. 118 is a solo soprano scene with orchestra or piano accompaniment, entitled *Die Verlassene*.

The Lavins met with as much success at Würzburg, where they appeared as guests in Lucia last week, as they had done at Stettin. I learn, however, that William Lavin is suffering from a bad cold, and that their second appearance, therefore, has to be postponed for a few days.

Etelka Gerster is soon going to remove from Bologna to Berlin and intends to establish here a vocal school.

The telegraph just brings the news, simultaneously with the death of Ambroise Thomas at Paris, of the demise of Prof. Carl Reinhäuser at Bremen. He was an excellent musician and teacher, and a good but not a great composer.

Miss Vera Maourina, a highly talented young Russian pianist, at present a pupil of Busoni, played for Manager Wolff and a few friends in Bechstein Hall yesterday some works for the piano, among which the Busoni transcription of Bach's Chaconne. The young lady surprised her listeners by the breadth of her conception and style and the fine touch as well as remarkable technic which she displayed. She seems to be thoroughly musical, with lots of temperament under safe control. I predict for her a fine artistic future.

Among the callers at THE MUSICAL COURIER Berlin headquarters were last week: Mrs. J. H. Rohrbacher, from Detroit, Mich.; Miss Marion Weed, of New York, who is studying with Lilli Lehmann; Prof. Philipp Scharwenka, Arthur Nikisch, Miss Erika Wedekind, court opera singer, and Miss Margarete Fleischer from Dresden; court pianist, George Liebling; Christian Sinding, the Norwegian composer, who is going from Berlin back to Scandinavia; O. Novacek, formerly with the Boston Symphony Orchestra, and Mr. S. H. Mildenberg, father of the talented New York pianist, Albert Mildenberg.

Teresa Carreño, this most gifted of women, has just finished the composition of a string quartet which will soon be performed here by the Halir Quartet. O. F.

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Musical Items.

Galloway Eightieth Recital.—The eightieth recital of the Galloway School of Music, Searcy, Ark., took place on Monday evening, February 17, and consisted of piano duos by Miss Thekla Theodora Burmeister and Mrs. Emma Warde Hoffman, assisted by Mrs. Marguerite Carter, soprano. Deprosse, Schumann-Burmeister (Marche Finale from *Etudes Symphoniques*), Reinecke, Thern, Duvernoy, Saint-Saëns and Chopin were the composers played. Following notice of the recital is taken from the local press:

A very successful concert was given last night at Galloway College by Miss Thekla Theodora Burmeister and Mrs. Emma Warde Hoffman. These excellent pianists joined forces this time and played a program consisting of two-piano compositions only.

The many good qualities which characterize their fine performance created great admiration. Both players possess clean, smooth, abundant technic and warmth of feeling. Their thoroughly musical artistic interpretation of the given works was distinguished by perfect ensemble. Every number seemed to give pleasure to the listeners, from the classic variations of Deprosse, the weird Danse Macabre of Saint-Saëns to the charming, exquisite rondo by Chopin. The Feu Roulat Etude was given at such a speed, delicate grace and most minute ensemble that it was loudly redemanded by the audience, who showed their warm appreciation by long, enthusiastic applause.

Mrs. Marguerite Carter, who had given her kind assistance, sang four short songs—little gems—in a delightful manner, with refinement of taste and artistic style. Her beautiful soprano voice was in excellent trim, and her fine singing contributed in no small degree to the enjoyment of the recital.

From Constantin Sternberg's Latest Speech.—At the occasion of a pupil's recital Mr. Constantin Sternberg, of Philadelphia, addressed a large audience; some of his remarks, while wholly characteristic of him, were of a general character and will be found interesting. After thanking the audience for their appreciation, he said:

"If you should have heard that I have expressed myself privately and in public prints as bitterly opposed to pupils' recitals I shall have to plead guilty, for I am opposed to them. Nevertheless, I believe that I can explain away the seeming inconsistency of this present one. Pupils' recitals are given for the purpose of furnishing the audience with a criterion of the pupil's ability and the teacher's pedagogical skill; but do they? I need not tell you that almost any pupil, irrespective of his talent or the teacher's method, can be drilled into playing one piece tolerably well mechanically, and even into imitating the teacher's expression. It is merely a question of patience and persistence on the teacher's part. Of course such drilling does not advance the pupil, but rather retards his progress, and when accomplished gives no evidence whatever of his ability, which begins and ends with that one piece.

"Now, I could not and would not deliberately interrupt a pupil's course of study for the sake of making a show, and hence I did not invite you to a musical feast as some people spread a dinner when there is 'company,' but rather welcomed you to take 'pot-luck' with us; for what you have heard was nothing but our regular lesson work. An exact evidence of the students' abilities I have not furnished you either, it is quite true; but instead of wheeling you into an overestimate, I have shown you only a portion of their ability; an ability that admits of great expansion under special preparations, such as I have not permitted them to make. That you liked their playing nevertheless, and took it in good faith for a real and well prepared recital, and applauded them accordingly, why, that simply scores us a big point, and gives you the assurance that your sons and daughters and friends can play a great many things equally well; that their general musicianliness is on a level with their playing; that you, so to speak, surprised them at that point of their studies where they were at; and that with more careful preparation they can do a great deal better. I thought you might like to feel that assurance."

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BERLIN.

Music in Switzerland.

MONTREUX, February, 1896.

LAST winter I wrote you of some excellent chamber music it was my good fortune to enjoy each Monday. The quartet was remarkable in many ways; 'tis curious, as well as sad, this year to trace their various fates.

The viola is in Paris, working, studying, learning; the second violin is in the German army, and for Fatherland loses much precious time in his art; the 'cello, young, brilliant, promising, "in the graveyard lies," dead in his twenty-second year, and from his quiet rest in the pretty, tree embowered cemetery on the Clares hillside looks down pityingly on us poor mortals, left to strive, to struggle and to crave, but never to realize or attain our heart's desire.

The first violin, Otto Seiler, still lives quietly here in Montreux, devoted to his art, and only occasionally allowing a few friends to enjoy his talent. Instead of a quartet we have this year piano and violin duets. Mlle. Kayser, the lady who plays with Herr Seiler, is a pianist of taste and feeling, herself an artist of no mean repute, yet modest enough to subordinate her talent to the unthankful yet difficult requirement of an accompanist. Though the number of invited guests is limited, the class of music presented at these Sunday afternoon musicales certainly merits a wide hearing. For instance, one of the impromptu—"upon demand"—programs included Beethoven Sonata No. 7; Mozart Sonata No. 8; Bruch's concerto, G minor; Spohr's scherzo, Wagner's Traume, Schumann's Märchen Bilder, Sarasate's Danse Espagnole-Malaguena, Schubert-Wilhelmi's Ave Maria, and the Sunday following we had the Kreutzer Sonata, played in a manner that few concert stages have heard surpassed.

Herr Seiler practices untold hours and strives to bring to greater perfection that which already touches the perfect. A young man, a pupil of Wirth and Joachim, the owner of a deliciously superb Amati, with a technic and a repertory that many an artist now before the public could envy, Herr Seiler needs but the will to push his way to the front rank of the thronging violin virtuosos. He is a strict classicist, a worthy pupil of the great master, and so much like him in method and style that to hear him interpret Beethoven invariably recalls Joachim.

It is a treat to hear him play Bruch's concerto, so full, so deep, so true sound those magnificent opening tones, and his sweet singing of the andante brings the tears to one's eyes. His playing of the Kreutzer Sonata is remarkable, all the various changing moods, love, longing, almost inarticulate despair, speaking from his violin and moving your heart in answer to his bow; the last passionate theme is taken at perhaps too rapid a tempo, almost prestissimo, but bearing one along in all its wild burst of deepest feeling, and above all the fire and all the storm rings the Amati, clear and true.

Yes, his technic is thorough; his left-hand fingers almost as supple as Sauret's, the bow arm graceful, and his tone colossal. It remains to be seen whether he possesses that supreme quality, that indefinable "something"—not manner, not temperament; not art, yet perhaps a combination of all three, that wins an audience, and that alone insures success. The public must answer this question.

Thursday, January 23, Emile Sauer at the Kursaal. If anything were needed to emphasize my belief that Switzerland is for the English, this concert would have done so. Sauer is known in London, consequently without any trouble the hall was filled, while no other artist, save Joachim, has so succeeded.

Sauer gave on a miserable "grand" piano, that must have set each nerve on edge, Prélude et Fugue en Ré Majeur, Bach-d'Albert; Nachstück, op. 23, No. 4, Schumann and a valse caprice by Liszt. He was enthusiastically applauded throughout, the silence during his playing being perfect, and the applause that hearty, spontaneous outburst that must be most gratifying to an artist. Recalled at the close of the program he responded with two original compositions, an extremely brilliant galop de concert and an étude called Waldes-Säuseln. He is everything that report said. He has wonderful technic, brilliancy and fire,

but he lacks the supreme quality of sympathy—feeling. None of his interpretations touched the heart; the applause accorded him seemed due to astonishment, wonderment, admiration of his brilliant powers, but not to the deeper heart emotions. He was nervous to exhaustion, the movement of his body was continuous, and even the muscles of his face twitched unceasingly. He is quite young. This only proves the immense strain to which artists are subjected. The orchestra gave Symphony No. 8, Beethoven; La Jeunesse d'Hercules, Saint-Saëns, and the overture to Euryanthe.

By the way, Sauer was heard to remark, "I heard that I was going to be badly accompanied here, but so badly I never imagined"—"Aber so gresslich, hätte ich nie gedacht!" That's hard on our orchestra. I give it, for many opinions make a world. New York had her Thomas, Boston her Nikisch, and Montreux may follow their example and criticize their Jüttner. Whatever his faults, he certainly aims high, and in so far is deserving of our approval. You see he is educating his public, and the dose is bitter. Witness Thursday's program, January 30: Symphonie Fantastique, Berlioz; overture to Fidelio, Beethoven; Symphonie Espagnole, Lalo, pour violon avec orchestre; Danse Macabre, poème symphonique, Saint-Saëns.

Quite "a dainty dish to set before the king," this, yet the public, that most whimsical, changeable and exacting of masters, growled and said, "A pity he does not give us something he can play." An ungrateful public, too, for the Symphonie Fantastique had been seriously studied and often rehearsed, and the orchestra did itself justice, the weak violins were reinforced from the other side, and the ensemble was better. The task of the critic is ever an ungrateful one, particularly where the critic is so humble a one as myself, and the one criticised so great as Berlioz.

Nevertheless, above all one must be true to one's self, and properly present one's individual opinions and impressions, even from the standpoint of a "totally ignorant listener."

I would never advise one to follow the example of Tolstoi's hero, Levine, who when listening to a Tschaikowsky symphony would not read the descriptive program, leaving his imagination free to decide the meaning of the music for itself. The result would probably be as disastrous as with him, for too wide is the scope, too many and too various the meanings that may be applied to any tone or series of tones for us to hope to catch the composer's idea without some clue to his meaning. So, with the aid of the descriptive program I was enabled to follow Berlioz's music and his idea, but the music did not satisfy my imagination. The idea seemed greater than the music. In the deuxième partie, the Un Bal, there was the most "fetching" waltz music, the melody being perfectly delicious; in the scène aux champs, very pathetic was the idea, and sad the effect of one voice calling and the other ever silenced. The thunder was realistic, the most natural I have ever heard. Yet I was on the whole disappointed; the theme seemed to me capable of greater or different development, and especially in the last Songe d'une nuit de Sabbat I missed those wonderful brass effects by which Wagner gains force and power in his spectral presentations.

Lalo's Symphonie Espagnole bears a resemblance to other Spanish music, the scherzando recalling Sarasate's Spanish dances and the intermezzo parts of Carmen. I suppose the melodies in all these pieces are the same, only differently elaborated, as in the various Hungarian dances and airs a similarity can even be traced. Herr C. Döll, our first violin, had a long and rather difficult solo of nearly thirty pages. He played with notes, and that is ever a drawback to perfect effect. He has good enough technic, an excellent spiccato (much required in Spanish dances), his accords are firm, unhesitating and clear; he conquers difficult passages easily enough, and yet, in spite of all his good qualities, the effect left upon the listener is one of failure. There is something in his deprecating air, in his timid handling of his bow, in his entire lack of force, power or feeling that paralyzes his hearer and leaves him as cold as the performer.

The Danse Macabre, so fascinating in its weird staccato,

with its skeleton dancers and its clacking bones, finished the program.

Zig et Zig et Zig, la mort en cadence
Frappant une tombe avec son talon,
La mort à minuit joue un air de danse,
Zig et Zig et Zag sur son violon.

Le vent d'hiver souffle, et la nuit est sombre;
Des gémissements sortent des tilleuls;
Les squelettes blancs vont à travers l'ombre,
Courant et sautant sous leurs grands linceuls.

Zig et Zig et Zig, chacun se trémousse,
On entend claquer les os des danseurs.

* * * * *
Mais psst! tout-à-coup on quitte la ronde,
On se pousse, on fuit, le coq a chanté.

N. S.

New York Philharmonic Club's Success.

THE success in the West of this organization meets no variation. The following are among recent press notices received:

The brilliant concert at the First Presbyterian Church last night, given by the New York Philharmonic Club under the auspices of the Terre Haute Musical-Literary Club, was not one that calls for any attempt at discriminating analysis or comparison of numbers. To those not familiar with the fact that this organization stands at the top of such societies, its engagement by the Terre Haute Musical-Literary Club should have been a guarantee of superlative merit, as the musical people of that club will stand as sponsors only for those who set the standards.

The Philharmonic Club, which has had a life of eighteen years, is composed of finished artists, whose solo numbers are perfection and their concerted work almost matchless. The auditors of last night that knew music had an evening of unmixed but progressive delight, as the successive numbers exhibited their especial beauties and the different instrumentalists showed their individual excellence.

The program, though of the most elevated and refined character, was music of the sweet and flowing rhythm to please the least cultivated. For instance, the first number was sufficiently elevated for any virtuoso, being Haydn's Symphonie XIII, but anyone could understand after hearing its allegro, largo and menuetto, why Haydn was called "the musical apostle of the beautiful and happy," while he recognized the superb work of the players. Then there was Von Gluck, who lived long enough ago and was enough of a reformer to be now a great classicist, but Mr. Weiner's flute solo from Gluck's Orpheus and Eurydice was delicious to all for itself and the exquisite playing. The club's work in concert was perfection. The dreamy music of Traumerei, L'Espagnole, with its hunting refrain, by the modern writer, Cowen, and the fascinating Brahms Hungarian Dances, added to the Haydn number, were the club's contribution.

Mr. Carl Krill, the violoncellist, stands at the head of 'cello players. He was long in the orchestra of the great composer Von Bülow, and now may be said to hold the place that was so worthily filled by Giese. He played the beautiful Chopin nocturne and that very remarkable Spinning Song, the most unique 'cello performance we have heard here.

Mr. Eugene Weiner, leader of the Philharmonic Club, and flutist, is recognized in the East as the greatest of flute players, which he showed often in the concerted numbers and especially in Gluck's Happy Spirits in Elysium and Terschack's allegro.

The audience naturally smiled at the airy gambols of the big double bass, but the performance was as admirable as rare. Mr. Henry Lehman, like his confrères, is the master in his field. He loves his unwieldy double bass, with its deep, rich sonorous tones, and studies it as the violinist studies his light, more delicate instrument; would rather listen to its gruff voice than to eat or sleep, and hence his solo performance was a most interesting exhibition of the bass viol's capabilities.

Among these artists Mr. Louis Kapp, the violinist, shone with equal brilliancy. A child could see his superiority to the popular Remenyi (as one did) in his technic, finish and refined taste.

The Philharmonic Club is accompanied by a delightful singer, Miss Inez Grenelli, whose fine soprano, of great compass, seemed to fit in so well with the rich tones of the instruments around her. She sang the Casta Diva, from Norma, to charm the audience to an encore, for which she sang the delicate child song, Where Did You Come From, Baby, Dear? She also sang Schumann's Der Hidalgo and Mascagni's beautiful He Loves Me, Loves Me Not, and as an encore Comin' Thro' the Rye. Altogether

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this was the principal event of the season and most gratifying.

The conclusion of the whole matter is the warning to the gentle readers to keep their eyes open for future announcements by the Terre Haute Musical-Literary Club.—*Terre Haute Express.*

A rare treat awaited those who attended the concert given by the famous New York Philharmonic Club under the auspices of the Ladies' Matinée Musicale yesterday afternoon. The club has for its personnel a sextet of soloists of the highest rank, and whose concerted work has reached perfection. The musicians were in perfect sympathy, and played as if one mind were directing all the instruments. The work was remarkable for the extreme delicacy and finish, and was thoroughly appreciated by the cultured audience, among which many professional musicians were seen.

After the concert several of the soloists expressed themselves as highly delighted with the attention of the audience. The program was a restful and pleasing one, and nearly every number received an encore. The concerted numbers were Symphony No. XIII., Haydn; quartet, Variations, D minor, F. Schubert; Traumerei, R. Schumann, L'Espagnole, Fr. Cowen; two Hungarian Dances, J. Brahms. Miss Inez Grenelli, a young American singer who studied in Dresden with Lamperti, and in Paris with Mme. Desirée Artot de Padilla, is making her first Western tour as soloist with the Philharmonic Club. She has a clear, sweet soprano voice of great volume, evenness and delicacy of tone. As an artist she throws her personality into her song and carries her audience in perfect sympathy. She gave the aria, *Casta Diva*, from *Norma*, in a thoroughly artistic manner, and was charming in suite of songs—*Der Hidalgo*, R. Schumann, and *He Loves Me, Loves Me Not*, Mascagni. For encore number she gave the old-timer *Comin' Thro' the Rye*. Mr. Karl Krill, the violoncello virtuoso, also surprised and delighted his audience by his mastery over that instrument. Few players have been heard here who equal Mr. Krill. Chopin's nocturne, op. 9, was followed by Popper's Spinning Song, which the audience warmly encored. The double bass solo of Mr. Henry Lehman was a revelation to the audience, who had seldom heard the capabilities of that instrument so thoroughly tested. He played Variations, op. 18, his own composition, and received an enthusiastic encore. Mr. Louis Kapp, the violin virtuoso, plays with masterly execution and produces full, clear, sympathetic tones. His work yesterday was one of the gems on the program. His program number was *Fantaisie Bolero*, H. Leonard. Equally artistic and enjoyable was the flute solo of Mr. Eugene Weiner, who is too well known in the musical world to need any introduction. His selections were especially pleasing, being the aria *Happy Spirits in Elysium*, d'Orphée, Ch. v. Gluck, and *Allegro Brillante*, I. Terschack.—*Indianapolis Sentinel.*

Musical Form in the Nineteenth Century.

No. 1.

IT is an interesting study to observe the changes which have been wrought in musical form since Beethoven composed his Seventh and Eighth symphonies. Formal construction has become more pliable since the death of Haydn, and the tendency has gradually been toward condensation of material and continuity of design. In a sense this is a return to seventeenth century methods, when a single motive was deemed sufficient for the construction of a toccata or a fugue.

The melodists of the eighteenth and nineteenth centuries came very nearly changing all this, and at one time it was customary to introduce into an overture six or eight separate motives. Even Mendelssohn, who surely was a classicist, frequently followed this melodic will-o'-the-wisp into quicksands and quagmires. An example of these fruitless endeavors is his Wedding March, which contains six different periods, besides the intrada, intermezzo and coda!

It is scarcely necessary to mention the numerous pot-pourri overtures, such as *Zampa* and *Poet and Peasant*. The precedent was established before the time of Hérold, who merely followed a certain model with little thought of form.

There seems to be considerable misapprehension concerning form in music. Outline and sketch are frequently confused with delineation; proportion and division are

considered as all-essential, while the aesthetic character of the music contained within the form is either ignored, or judged a priori to be eminently classical and proper. If form is to be viewed from its merely outward aspect, as the shape and structure of anything, independent of the material of which it is composed, then it will be a simple task to determine upon the correctness or incorrectness of this feature of musical art. But can we thus dissociate form from expression? Can we admire the outlines of a midnight silhouette without inquiring what it is that is outlined? What makes the statue of the Greek Slave a work of classic art? Not wholly the symmetrical proportions and the graceful contour, nor the gyves upon those delicately fashioned ankles and wrists, but more than these, the mute pathos, the downcast look, and the nobility of expression, which tell the unspeakable horror of invasion and conquest. It would seem, therefore, that various considerations must be recognized in treating of musical form.

Of course the bounding lines come first. These are marked by the main divisions, such as parts one and two in the dance form. Each part is subdivided by two generally equal periods, in which the connection is a little closer than it is between the main divisions. The second part, usually in contrast to the first, introduces a different key tone, and then part one recurs (*da capo*), in order to end in the original key, and thus leave the contrasting strain in the middle, like, for example, a doorway between two windows. Tonality thus enters into the scheme of formal construction, even in elementary dance models, such as the one here cited. But so far as tonal requirements may be considered, the application was restricted and somewhat narrow during the strictly classical epoch.

At the same time it must be admitted that in prescribing the dominant relation for second subject and conclusion, the seventeenth and eighteenth century masters made the best choice possible. Its tendency is onward and upward, and therefore represents progress or incitement.

The dominant is also most important acoustically, and this perhaps is why it was given such prominence in actual composition. I have observed distinct traces of this tonal element of form in the works of Corelli, Purcell and other composers, who antedated the Bach-Händel epoch. The dominant modulation has another advantage which was undoubtedly considered by the early writers. It possesses a certain reciprocal relation by its natural tendency to return to the original tonic. The two keys form an upward and downward sequence, and stand somewhat in the relationship of thesis and antithesis.

With regard to the minor tonalities as applied to classical form, they seem to me more arbitrary and less adroit than the scheme of key relations in major. If the second subject is naturally cast in a major mode, the relative of the tonic presents a close relationship, and is therefore appropriate whenever the composer desires to preserve a contrasting connection. But where the conclusion also is in the relative major, there is frequently a disproportion between the principal and subsidiary key tones. And the return from major to relative minor is not so natural as it is from dominant to tonic major. But the most serious objection seems to me to be this—that the contrasting modes are frequently too much in opposition to each other.

Not that the "minor is sad," and the major "cheerful" (this, I believe, to be a mistaken idea), but there is to the minor mode a certain feeling of restraint and unrest which constitutes the principal charm of such themes as the opening of Weber's Concertstück, or the prelude to Bach's Clavier fugue in D sharp minor, 8, 1. In the physical science of music a minor key is impossible, and that is why Bach and Händel terminated nearly all of their compositions in major. Nor can the minor phenomenon be explained by means of the Hauptmann-Riemann hypothesis, that the minor chord is a major chord turned upside down. I demonstrated the fallibility of that doctrine in *THE MUSICAL COURIER* of August 9, 1893, under the title *Supposed Physical Basis of Harmony*.

But in actual practice the minor is now recognized as an

independent mode with its own characteristic expression, owing to the peculiar construction of its different scales.

If a given mood be cast in minor, and that is the burden of the song as in Chopin's fourth prelude, it cannot be contrasted with a period in major without at least a suggestion of incongruity. This is illustrated by the Chopin prelude in E minor. Here we have a tragic mood constantly maintained from beginning to ending. Not even for a single measure is the major mode allowed to intrude upon the scene which depicts the monotony of grief. Also in the tenth prelude (C sharp minor), the minor mode is maintained throughout in the strictest manner, the only major chord used being recognized as dominant harmony.

The works of Bach afford some remarkable instances of this distinctive quality of the minor mode, which, by a negative process, proves also the distinctive quality of the major mode. For example, in the first French suite the allemande, courante, sarabande, minuet I. and II., and gigue, all are in D minor. The sarabande, which is particularly serious in character, is exclusively in D minor, excepting a single phrase of the third period, which is in F major. But owing to the third inversion of the seventh chord this does not present such a strong contrast as otherwise it would.

The second suite, in C minor, and the third, in B minor, are equally consistent in this regard; all the separate numbers are in minor. The three following suites in major present the same distinctive tonal features, all the movements being in the primary mode.

Of course these conditions cannot always be maintained, but where the mood demands it the composer can preserve the individual character of either mode, as we have seen. There is, however, a disposition among certain composers to employ the minor mode as a mere foil to the major. Haydn was wont to treat it in this way, frequently introducing a period or two in tonic minor as a means of development, or as a contrast to the major. In the larghetto to his Sonata XX. (edition Peters) the key purports to be that of F minor. But after four measures in that key there are sixteen measures in the relative major. The agreeable impression created by the first two phrases in minor is quite destroyed by what follows, owing to the tonal incongruity. Nor is the repetition facilitated by this queer arrangement of modes. The adagio of Sonata XIX. is similar in design, and presents the same modal inconsistencies.

Beethoven improved the sonata form in minor by maintaining the secondary mode at greater length, or by introducing the second theme in a mixed mode, as in his op. 2, 1. The diminished seventh chord resolved to its tonic major represents this dual mode, and it is remarkable that this resolution is more serious than the corresponding resolution to minor. In his op. 13 Beethoven brings the second subject in the minor key a small third above the original tonic. In the op. 27, 2, the second theme occurs in the dominant minor. The same is true of op. 31, 2. This arrangement, and particularly the mixed mode previously mentioned, seems preferable, at least in the majority of instances, to that of the classical formula, i. e., from tonic minor to relative major.

The late improvements in musical instruments, and the naturally progressive tendency of art as modern as is music, have almost revolutionized the classical formula as to key relations, transition and general tonal arrangement. These matter are now controlled not so much by the conventionalities of form as by the changing phases of mood or passion. The Vorspiel to *Rheingold* is exclusively in E flat major. The composer desired to represent a central idea, a fixed condition, and so persistent is this expression that the harmony of the tonic remains throughout, save an occasional suggestion of the passing dominant chord. Per contra, when *Erda* is summoned from mysterious depths there is an entire absence of definite tonality, and the musical scene is continually shifted to higher and lower planes. These two extreme instances illustrate the most modern application of tonality, and

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according to this view the problem of key relations is to be considered quite apart from that of form.

It is now too late to renew the wordy war about the anti-classical tendencies of Berlioz, Chopin, Schumann, Liszt and Wagner, though we may profitably pass in review certain examples from those masters. Berlioz was by nature an iconoclast, and with his novel program schemes he found little use for an abstract formula. Shape and structure were influenced by his poetic synopsis. If the Queen Mab episode interested him (and it surely did) he proceeded to work out the humor in a scherzo, and it must be stated that the incongruity is a poetical rather than a musical one. An impartial analysis of Berlioz's principal works reveals the fact that he possessed a naturally artistic idea of symmetrical proportion, and therefore of form. Indeed we cannot seriously consider any composition which lacks this fundamental element of beauty. A song, a dance, even a rhapsody, ought to contain agreeable outlines and consistent divisions. A cottage can be made so prettily as to invite worthy occupancy, and a simple song without words may by its symmetry of outline and grace of melody completely satisfy our sense of the beautiful. Witness Rubinstein's *La Melodia*, Schumann's *Slumber Song*, Foerster's *Eros*, or Sternberg's *Night Song*. None of these models are alike, and yet they possess in an almost equal degree the external charm of artistic outline.

Of Chopin it may be said that he never renounced the principles of form, though he seldom employed either the outline or details of an arbitrary formula. Yet where can we find a more classic gem than his *berceuse*? The old problem, how preserve unity in the midst of variety, is newly answered in that idealized song of maternity. Nor is this an isolated instance. The major portion of his works present not only just proportions and divisions, but remarkable examples of unity and continuity, which I take to be important elements of form. (See his op. 27, 2. (These are perhaps most easily traced in such works as the duo for pianos, op. 73. We hear some phase of the motive continually, yet the melodic invention is so ornate that an unskilled listener might suppose that various themes were unfolded. The preludes especially illustrate the unity and compactness of Chopin's form. A more variable mood is expressed in what Marx would have called the binary form, such as the nocturnes op. 37, 1 and 2.

Schumann, also, manifested a predilection for single forms, even in his most serious endeavors. When he desired to record a series of definite, preconceived impressions, he did not turn to the cyclical sonata form as an embodiment, but chose short, characteristic models, as in the *Papillons* and the *Carnival*. While the dimensions are smaller, they have the advantage of being more pliable than they are in the conventional form. Schumann's method is somewhat pictorial and analogous to a series of panels, whereas the sonata form may be compared to a large canvas, in which intermediate details are necessarily sacrificed to general effect.

There are in the *Carnival* twenty-one numbers, and nearly all of these suggest different moods and ideas. Yet there is quite as much affinity between the various motives as there is in the average sonata or symphony. Indeed, I was recently told by an eminent pianist that there is "no natural relationship" between the various movements of a solo or an ensemble sonata! "You can," said this gentleman, who is very fond of exploding musical bombs, "take out an andante from one sonata and put in its place any other andante, and no one will be the wiser." I have not for many years been a believer in the infallibility of arbitrary, classical form, but I would not wish to indorse my friend's sentiment. If the applications were confined to *Kapellmeister Musik*, I might say amen, but it would do great injustice to creative genius to lay the charge of incongruity against such works as Mozart's last G minor symphony or Schumann's E flat quintet. Even the Kuhlauf sonatinas and the fugative C major sonata by Mozart are evolved from a single motive. This fact is illustrated in complete musical analysis, and I need not repeat the demonstration here.

While it is true that Schumann's musical thoughts were usually cast in an original mold, he composed a sufficient number of works in the conventional form to demonstrate its particular application to his own peculiar methods of expression. The op. 38, that ever joyous and charming May song, deviates but slightly from the regular classical outlines. The dimensions are rather small. After forty-two measures of principal theme the second appears in the dominant. This is about the usual length, and then there is a short, characteristic conclusion. The tonal arrangement also is in the strict style, and the development is almost playful in its geniality. It deals with all the motives, and is more extended than is the first division. Owing to its spontaneity this second division seems more like an improvisation than a studied development of leading ideas.

A cleverly conceived counter theme above is the only subsidiary motive here employed. The formal construction varies more in the reprise. Here there is some further development, and then we hear an idyllic episode, quite Schumann-like in its syncopated rhythms. The first movement ends gaily, and is all very charming, with exception of four measures of tonic and dominant in the stretto, which sound commonplace and remind one of a potpourri overture. The larghetto, replete with tender grace, contains nothing new in its outlines, except that a short *Ein-gang* is added at the close to connect with the scherzo. This movement is peculiar in its form, as well as in its tonal arrangement. It is divided into three parts, for the second and third of which we seem to have no better names than *Trio 1* and *Trio 2*. By omitting the *da capo* the composer relieves to a certain extent the dance form impression which this scherzo would seem to suggest. The finale is cast in the mold of a first movement sonata form, with three themes, development and dominant modulations.

The quintet for piano and violins, op. 44, is a more remarkable example of the large sonata form, and reveals the master in his best period. This quintet was undoubtedly begun by Schumann with the intention of following the orthodox plan, either as a concession to the classicists or out of deference to critical opinion. Fortunately our composer did not wholly succeed in his intention. The first movement, so far as form may be considered, might rejoice the heart of a purist, who would view the antiphonal second theme (constructed by means of contrary inversion) as a return to the good old days before the spirit of romanticism disturbed the everlasting proprieties. But in place of the customary *romanza*, song without words, or prayer, we hear a declamatory minor theme in *modo d'una marcia*. This is relieved by an episode in form of *intermezzo* in a mixed scale, what Hauptmann called "major-minor." There are two equal periods of this, and the *à la marcia* recurs. Then we hear a middle part in F minor developed from the main subject into two nine measure periods. The march follows this, *à la rondeau*. The episode, transposed and rearranged, comes again, and the movement ends with a modulatory repetition of the principal subject. I do not remember to have seen another form like this one, which is something of a mixture of the song and *rondo*.

The scherzo, founded upon a thematic motive, contains three divisions, as was observed of the symphonic scherzo. The "trios" are more properly lyric episodes, in which the carillon motive is partially evolved. The finale is also peculiar in its construction. Two opposing ideas are alternately contrasted, one as leading theme, the other in form of *intermezzo*. The former recurs quite as frequently as in the regular *rondo* form, but in a more modulatory manner. The plan of this movement necessarily creates a good many divisions, yet the various themes are evolved so naturally and spontaneously out of the chief motive that the whole becomes thus united and integrated. Toward the close we hear the principal motive of the first *allegro* set against the principal theme of the finale, and these are worked out in the manner of subject and counter-subject. Then the joyous bell melody, toward which the

music has continually been striving, is fully developed, and the quintet thus closes like an ambition realized.

With regard to the forms of Liszt little may be said. He added somewhat in the way of further development to the symphony, as has been observed by other writers; but the major portion of his forms remind me of a Chinese pagoda. This is partly owing to the fact that the subject matter, while perfectly congruous according to synthetic analysis, is so presented as to appear episodic and theatrical. This is true of nearly all the rhapsodies, some of which might be compared to that primeval condition described in Genesis, "and the earth was without form and void." The *Waldersaueschen* is, however, perfectly consistent and well proportioned, and among his larger forms *Les Préludes* is sufficiently symmetrical to satisfy a conservative critic.

Occasionally Liszt essayed the conventional form, but this element was not natural to his tentative genius; he always despised the formal outlines and the arbitrary tonal arrangement. It is therefore not surprising that his efforts in this direction were compulsory and uncongenial, and that such works as the B minor sonata reveal the disadvantages under which they were produced.

A. J. GOODRICH.

(To be continued.)

St. Agnes' Music.

Editors *The Musical Courier*:

AS it is possible, to use the words of Rev. Mr. Brann in his *réplique* to my criticism of the program of music performed in his church on January 26, that some of the musicians who read your valuable paper might be led to believe that the Rev. Mr. Brann must be pre-eminently correct in his anti-criticism, having a D. D. affixed to his name, I will briefly point out the doctor's false, not simply "distorted and exaggerated, statements."

First. I do not say in my criticism "that the performance of music like Haydn's Imperial Mass in the divine service of the Catholic Church is sinful," but that it is sinful to omit *ad libitum* essential parts of the mass or vespers service. I am no authority in these matters, the Rev. Mr. Brann says, but I think that Pope Pius V. might be taken as an authority on the subject, as well as the cardinals who compose the Congregation of Rites. Their injunction is "that mass should be said or sung everywhere and at all times, *prout jacet in Missali*, as it is found in the *Missal*." On September 11, 1847, a particular decree has been issued by the same Congregation of Rites, declaring the omission of the *Introit* by the choir to be an abuse that should be removed.

Second. I did not imply in my article that the Gregorian is the sole music adopted by the Church. It is not even strictly prescribed for the *Introit*, the *Gradual*, &c., yet the Gregorian is the only style of music which has ever been adopted by the Church in her official books of song, containing music for every service during the whole liturgical year. All other styles of music are tolerated, provided the composers comply with the rules laid down by the Church regarding the treatment of the sacred text of her liturgy. Haydn certainly did not heed these rules when writing his masses, otherwise he would not have set the words of the *Kyrie eleison*, "Lord have mercy on us," to music fit for a *café chantant* or a *thé dansant*. He has done even worse than that. In his mass in G, No. 7, he makes the choir sing that God the Father has come down from heaven and became Man for us! In Dr. Brann's favorite mass Haydn leaves out the Catholic dogma of the procession of the Holy Ghost from the Father and the Son; but that matters very little, as the music is classical.

Third. Notwithstanding the Rev. Mr. Brann's statement to the contrary, Gregorian chant has been given very creditably in St. Agnes' church, when its choir was under my direction. I regret that the doctor's memory seems to be failing to an alarming degree, and that to this loss of a most precious faculty are to be attributed assertions which otherwise should be called by a very unsavory name. Our

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first attempt was the Credo of the thirteenth mode transposed which in my humble judgment as a former student of the renowned school of Gregorian chant and Palestrina music at Ratisbon was well rendered by the choir. The same Credo was once more given on a solemn occasion which Rev. Mr. Brann should not have forgotten, namely, on the Sunday when Rev. Father Driscoll unexpectedly arrived from Rome, just in time to celebrate solemn high mass in St. Agnes' Church. The neopresbyter, gifted with a magnificent voice and having himself taught the same Gregorian Credo to the students of the American College, expressed his delight to hear the sweet old music rendered in St. Agnes' Church in better style even than he had heard it in Rome. But, horribile dictu, there came a peremptory order from the Rev. Mr. Brann to the choirmaster that no more plain chant shall be given at high mass, because that service was attended by the rich and more aristocratic people of the parish. (Sic!)

Poor plain chant was only tolerated at the evening services, which the wealthy people do not attend. (Sic!) I trust that these stubborn facts will come back to the doctor's weakened memory.

Fourth. The Rev. Mr. Brann affirms that instead of plain chant the Tannhäuser March was played, and execrably played, as a duet, every Sunday after mass! Thus last assertion I do not know how to attribute to loss of memory alone.

The Tannhäuser March every Sunday, say for twenty-two Sundays in succession, and always execrably played!

No, venerable doctor, that one is too big even for the most credulous reader of THE MUSICAL COURIER to swallow! Say twice instead of every Sunday and you are near the mathematical truth.

Lastly I will say that the Rev. Mr. Brann could not have given a weaker excuse for the musical pranks in his choir loft than by telling us "that some of the most florid music ever written is habitually sung at the Roman feasts with the full knowledge and sanction of the Pope."

It is indeed a lamentable fact that for over half a century Catholic Church music has been at its lowest ebb in Rome and all over Italy. "It is sad to think," says Dr. Ritter in his History of Music, that in Italy, the land that has nursed some of the greatest masters that have adorned the art horizon, men great in learning, rich in inventiveness, original in form and style, true apostles of a glorious art-church, music should have sunk into such a state of degradation; resembling rather the escapades of the frivolous opera buffa than the expression of humble prayer and devotion."

The less said of the influence of this frivolous church music on Catholic faith and morals in Italy, the better. The same causes will also produce like effects in America.

But the Rev. Mr. Brann does a crying injustice to the Pope by saying that all this worldly, profane and operatic music is given in the churches of Rome with the sanction of His Holiness. Only a year ago the present great pontiff, Leo XIII., an intense lover of Gregorian and Palestrina music, as I have it from his own lips in a private audience in 1885, has again issued a regolamento to all the bishops of Italy for the amelioration of church music, which regolamento will in all probability remain a dead letter, like so many others issued time and again by other Popes. The Italian choirmasters and organists, like many of their colleagues in America, simply do as they please, and unfortunately, in some cases, they are encouraged by the rectors, who want florid, classical music and brilliant services for the patricians, and plain chant only for the plebeians. If the Rev. Mr. Brann, D. D., will, as a true philosopher, prove that my statements are false, or even distorted or exaggerated, as he has written in his réplique, I shall most humbly retract, as I do not pretend in the least to be an authority in these matters. To mere slander I will no more stoop to reply in the press. JOSEPH GRAF.

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BROOKLYN

BROOKLYN, March 2, 1886.

A SIDE from the concert of the Boston Symphony Orchestra there was not a great deal a-doing in our town last week. The concert of the Euterpe Society was largely, and one might say influentially, attended, since a number of society people made bold to defy the Lenten conventions and come out. There are society people who do not observe Lent with the same continuity and asperity as the mediæval monks. Yet—terrible thought!—is it that it is a Lenten penalty and mortification of the flesh to hear amateur orchestras play? Mr. Wiske, comparatively fresh from the conquest of New York, was in command, and he conducted with no less vigor than of yore, though I do wish he would go to dancing school for a little while to learn a different way to wear his legs and to find how to bow.

For mine own poor part, I confess an absolute admiration for the Euterpe Society and for the people who compose its audiences. The courage with which players who have never served under Thomas and Seidl, and have quite possibly never heard those leaders, will assail a symphony or an overture that taxes the skill of the best bands and the leadership of the best conductors cannot be too highly estimated, and the unflinching heroism of men, and they are more usually women, who go to amateur orchestral concerts, even getting dresses and hiring carriages for the occasion, is worthy of the noblest cause. But the concerts of the Euterpe and one or two other societies of the kind are less unattractive than they sound—than the announcement sounds, I mean. The professional singing, especially that of Mrs. Anna Burch, reconciles one occasionally to the orchestra.

An amateur concert of less formidable magnitude and less ambitious intention, and perhaps for that reason more enjoyable, was given by Mrs. Helen Maigille in the music hall of the Pouch mansion. The audience was too large and the hours too long; yet these circumstances appeared not to dampen the ardor of the congregation, for many stood up during the entire program, and the last note had not been sung at 11 o'clock. Mrs. Maigille is a teacher, and her pupils credited her instructions. Her method, whatever it is, appears to be surprisingly rapid, for several of the scholars who were young exhibited a confidence and breadth, not to say a finish of style, that were unexpected. The Rubinstein Quartet, formed of her former pupils, lent their services on this occasion, and sang both part songs and solos. There was also violin playing by Hubert Arnold, who was most successful in the andante from the Mendelssohn concerto and parts of Wieniawski's Faust fantaisie. A novelty in this concert consisted in placing the singers in the centre of the hall, instead of at the end of it. There were flowers galore, some of them carried by the débutantes, others carried to them in recognition of their progress. The solos were sung by Miss Annie Foster Dutcher, Misses Jessie and Isabel Herries, Miss Florence Norcom, Miss Olive Celeste Moore, Miss Ella C. Jones and Miss Marie Thornton.

We have been falling in with Chicago, New York and other wicked places in the matter of Sunday night concerts, and last night there were no less than five of them—five theatres open in a city where only the solemn organ and vibrant bell were heard on Sunday nights a few years

ago! But there are not to be many more. Two of the managers who have been responsible for them have sworn off; not because they want to, in my own private opinion, because these things make a lot of money; but because public sentiment is stronger here than it is with you, and sentiment appears to be more united on our side of the river.

In spite of the large audiences and occasionally good and harmless bills, the opening of theatres has displeased some thousands of the churchgoers, and they have even gone to Albany with a bill to stop these concerts in future. That will shut up Coney Island on Sunday as tight as a New York saloon—in Mr. Roosevelt's mind—and will likewise close some willing ears to the concerts of the Sangerbunds and Sangerrunds and Liedertafels and Gemischterchor that abound in Brooklyn as almost nowhere else. The bill is not likely to be passed, but the agreement of the managers to yield to public sentiment will deprive some people of the kind of music they are most fond of. Most of the Sunday night music is *Her Golden Hair Was Hanging Down His Back*, and pieces like that; but there is a good singer here now and then.

Seeing Mr. Robert Thallon trundling about town on his wheel the other morning when the thermometer was down somewhere about 6° below zero reminds me that he is still working and has been composing things. In New York a fearful jealousy exists among the musicians, but over here they love each other like anything. So next Friday, when the Adelphi Academy alumni and alumnae meet for ice cream and music, Carl Venth will shake out his Saxon locks and will play a manuscript novelty, a romanza it is, by Mr. Thallon. Paul Tidden is due in his old home, likewise, and will do some Scarlatti, Bach, Liszt and other matters.

Mr. and Mrs. Venth have likewise agreed to play at the Montauk Theatre next Sunday night for the benefit of a local monastery. They will be supported by Charles Stewart Phillips, of the Dudley Buck Quartet; Master Fenelli, harpist, and an amateur orchestra of forty pieces.

Doubtless you have heard of Mollie Fancher, the perennial invalid, whose excursions into the alleged world of spirits have been the puzzle of many people, and who goes for long terms into trances and lives for other long spaces without eating. Without inquiring into the nature of the matters that trouble this interesting young woman, the people who alleviated her sufferings on a recent evening ought to have praise for doing it, and the act is so gracious that why doesn't some one else do more like it? Philanthropists go about giving flowers and tracts to the poor and ill, some of whom need music as much as they need these donations.

Think of lying helpless in a chamber for months and sometimes years, without hearing a note of music except from the gutter bands and street pianos, which I suppose are not legitimately classed as music. Mr. and Mrs. Edwin Bray, Marion Bray, T. Stanley Moseley and a couple of string players visited the Fancher house and played and sang in a room near the one so long occupied by the invalid. She enjoyed the affair greatly. Music is not merely a recreation. There are cases in which it is a cure. It soothes pain by quieting the brain and nerves that illness has set on edge. Insane patients are often benefited by music, though I should imagine that a course of Liszt and Tschaikowsky might work damage in an asylum. Now here is a chance for people with money to do some of the good they so seldom try or want to do.

I mentioned in a former letter the concert given to the occupants of a home for the blind; but this furnishing of music to invalids is a novelty. Even on a business basis it might be made to pay. There are plenty of wealthy husbands and fathers who would hire a string quartet to play downstairs if it would give comfort or induce sleep in a wife or child upstairs.

On Friday night Mr. Paur and his merry men drew a

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great audience to our Academy of Music. It was their fourth concert there this season. I do not wholly admire Mr. Paur's programs, but he never lets us fall asleep. He was very modern the other night. Tschaikowsky, Liszt and Godard were grouped together and the combination is enlivening. Yet I longed for a cool and sober moment of Schubert, a sane episode of Beethoven, a sweet something of Chopin or Mendelssohn, a deep thought of Schumann or an inspiration of Wagner. There were no contrasts except the two songs, and they were old fashioned enough in all conscience: With Verdure Clad and Voi, Che Sapete. The Russian piece was the "pathetic" symphony, which in its entirety has not been given, I believe, at any of our winter concerts.

The pathos of this work seems to me to exist largely in the minds of its critics, albeit there are moments when the mood is, sad with a large sadness, as if nature were mourning the death of Pan.

At all events it is an unconventional sadness. We do not write our adagios with an obligato on the tympani. And that incessant drum tap in the second movement—it is like the drop of water that they used to torture the martyrs with, letting it fall on their scalps until the expectation and the dread of it was more than human nerve could bear. But the resounding march, wherein the Tartar lets himself out, is medicine for this. Do you recollect the pizzicato in one of his symphonies? I forget which; and is there not a borrowing from this in this third movement? Not in the frisky triplets, but in a figure for the basses. By putting the real adagio at the last Tschaikowsky reconciles us to his work and dismisses us with serious minds.

Those great waves of sound that rise and fall from the strings are like the sea storm clanging across the land. It is in that we get to the heart of the man.

The second Hungarian rhapsody was delivered with a lot of bounce and vigor, the drill of the band showing itself at its best. The first Jocelyn suite of Godard was an agreeable revelation to the audience by reason of its melody, its rural health, its mobility of humor and its instrumental opulence. The instrumental solos were two in number and were played by Mr. Alwin Schroeder, who approved himself the Paderewski of the junior bull fiddle, making the Paderewski of the real bull fiddle—this season's addition with auburn hair and a lot of it, and a corresponding amount of ginger in his temperament—making that artist to look on greedily.

Mr. Schroeder played with fine taste, a full, sweeping bow, wonderful vivacity of fingering, but why on earth did he have his accompaniments played on an upright piano? Both the Dvorák Waldeutsche and the Klenzel caprice are arranged for orchestra. Could it be that the scores were left in Boston? It was comforting to see the musicians, absolved from playing, gather around, above and under and behind the huddled music racks and chairs—like so many Mr. Gupps, sitting in the grove of Monday clothes—to hear their associate and do honor to him. Those who had to leave waited for the vocal solos, for a few got away then and one came in with the foam still on his moustache.

The songs were given by Lillian Blauvelt, and as she is a Brooklyn woman she was well received, and as she is a good singer she was better received. Her voice is so limpid, her spirit so amiable, her personality so full of charm that she had difficulty in avoiding encores. It is pleasant to listen to a singer who knows the value of simplicity.

Next Thursday night Mr. Damrosch comes here and opens with the rather rusty Tannhäuser, relying on a fine outfit of scenery and costumes perhaps as much as on the music to carry that work in a town that would better like to hear the Niebelung cycle or the Master Singers or Tristan and Isolde. But other operas are to follow. I fancy, likewise, from sundry symptoms, that there may be another night or two of the Abbey company when it returns from Boston.

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BOSTON, Mass., March 1, 1896.

THE repertory of the Abbey, Schoeffel & Grau Company in Mechanics' Building for the week beginning February 23 was as follows: The 23d, The Damnation of Faust, by Berlioz, with Nordica, Lubert, Plançon and Castelmary; the 24th, Gounod's Romeo and Juliet, with Melba, Clara Hunt, the de Reszkes, Plançon, de Vries, Mauguire, Castelmary; the 25th, Aida (Acts I, II, III.), with Nordica, Mantelli, Russitano, Kaschmann, Plançon, Arimondi, and La Navarraise (first time in Boston), with Calvé, Lubert, Plançon, Mauguire, de Vries, Castelmary; the 26th, Massenet's Manon, with Melba, Jean de Reszke, Maurel, Plançon, de Vries, Castelmary; the 27th, instead of Mefistofele, our old friend Il Trovatore, with Nordica, Mantelli, Russitano, Campanari and Arimondi (this substitution was made on account of Calvé's throat, which had troubled her in La Navarraise, and did not allow her to appear as Carmen last night); the 28th, Lohengrin (in German), with Nordica, Brema, the de Reszkes, Kaschmann, Livermann; the 29th, Faust, at matinée, with Melba, Scalchi, Cremonini, Plançon, Campanari, and at the farewell performance Carmen, with Oltzka, Lubert and Ancona.

Lohengrin drew a very large audience, which was wildly enthusiastic. In spite of certain blemishes, the performance was an unusually fine one. Mr. Seidl conducted in masterly fashion. His choice of tempo was more than fortunate; the tempo seemed always inevitably natural, the only one possible; and for the first time in several years there was no suggestion here of the sluggishness that brings monotony and engenders doubt concerning the intrinsic merits of the work. In the love duet in the third act Mr. Seidl yielded politely to the singers in their observance of the tradition concerning a dying fall at a final cadence, but these demands were fortunately very few. Then Mr. Seidl preserved an admirable balance between the orchestra and the people on the stage. No singer was obliged to scream so that he might be heard, and even Telramund spoke and sang like a human being.

I was much impressed by the Ortrude of Miss Brema; not so much by the singing as by the great progress shown in the dramatic impersonation. A year ago Miss Brema appeared to be a woman of marked temperament, who felt emotion keenly, but was unable to project emotion in artistic and truly effective form. In her desire to impress she became at times grotesque. She was deliberate and open in the preparation of pose, gesture, phrase. She said to the audience in the language of the fat boy, "I'll make your flesh croop." There were crouchings, and springs, and strutting. Exaggeration often ruined what would otherwise have been strong and moving. A year ago Miss Brema reminded one of Gilbert's comic opera Lady with the double bass.

Last week Miss Brema showed true and imaginative histrionic power. Oh, the fat, loggy, slouchy, disheveled Ortrudes, who scream and smell of fish! You have seen them—a long and awful line! But here was a most at-

tractive and noble dame, suggesting love and infatuation, although Ortrude herself knew no such follies; high born, reared delicately, of insatiable ambition, rejecting the pale Galilean, adoring the shaggy, fierce divinities; itching for a seat upon a throne, no common scold, no petty woman in her malice. Her performance was not without Miltonian Satanic touches. There was no false note in the dramatic detail, and yet the detail was not thrust into undue prominence, as it was a year ago. Miss Brema, judged from this one performance, has mastered her temperament, and it now serves gladly artistic commands. She has not been well for a fortnight, and her weakness was shown in her voice. Although this voice was weak, and the upper tones were disagreeably shrill, the vocal faults of last season were not so prominently in evidence, and in the first scene of the second act she occasionally thrilled by her use of tonal color.

In spite of the wobbling of his voice, Kaschmann was an admirable Telramund, and the play between him and Miss Brema will not soon be forgotten. The scene of the two conspirators was one of tragic intensity. Here was exhibited the enormous value of self-control. No screaming, no hooting, no biting of the scenery, but hellish purpose, unyielding, unmistakable.

The Lohengrin and the King of the de Reszkes are so familiar that I shall not speak of them. I do not agree with those who find Jean's Knight too genteel and saccharine. To me Lohengrin is not nearly so complex a character as is Tristan, and de Reszke is much finer in the simpler part. After all, Lohengrin is an irreproachable young man who wishes his incog. to be respected. But I fear I shall begin to quote from Laforgue and play the old variations on a favorite theme.

And you know Nordica's Elsa. She sang exceedingly well, barring an occasional tendency to sink below the true pitch, but this impurity was rare. She has improved somewhat in the mechanism of action, but I seldom find indisputable proof of spontaneity or imagination.

The chorus was often untuneful. The Herald was like most heralds. The orchestra played superbly.

"Now, why," some Mr. Gradgrind may ask, "did Lohengrin in German, sung by these singers under Mr. Seidl, give great satisfaction, while, according to you, Tristan, under almost similar circumstances, left you in doubt?"

In the first place, you should not thus put the operas side by side. They differ as day and night.

Lohengrin can be sung admirably without disturbing the musical equilibrium of the structure. I am not so sure about this in the case of Tristan, where the orchestra, treated differently, must assert itself in its might, and where the solo voices are often recklessly used as orchestral instruments.

Now, Tristan was admirably sung here by this company, as I stated in my letter of last week. I had never heard it sung as well; I do not expect to ever hear it better sung. And at the same time the opera did not sound exactly like Tristan. It was not at times so irritating; it was not at times so overwhelming. The lovers seemed for once to be any operatic lovers who were obliged to endure hard fate; they did not seem specifically Tristan and Isolde. Was this the fault of the comedians, or tragedians (as you please)?

Certainly de Reszke was not always of truly heroic proportions. In the first act, and still more in the second act, he was a dignified, courteous Romeo. Do not misunderstand me? I appreciate fully the talent of this eminent tenor. I also realize that, like nine-tenths of eminent singers, he has limitations. I should prefer to see de Lucia, a far inferior singer, as Canio or Don José. I confess de Reszke's des Grieux was to me a disappointment. For I do not believe that Mr. de Reszke has the great and rare gift of ability to thoroughly impersonate many different characters. As Romeo, as Lohengrin—admirable. But when he is discovered on the ship I do not see Tristan, I do not realize that the Arthurian (or whatever you are



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pleased to call it) atmosphere fills the theatre. Perhaps this is imperfect sympathy. Perhaps this is perverse individuality. To me Alvary, or even a man like the Gudehus of eleven or twelve years ago, is the hero. The Lord and others know that Mr. Alvary as a singer is often intolerable. But as *Tristan*, or as *Siegfried*, I forget the existence of a tenor seen in the street, or in the parlor.

So, too, with Nordica. She sings the part of *Isolde* delightfully. She has been well coached in dramatic action. Her performance is undoubtedly honest. Yet for the life of me, when seeing her I think of Nordica, not *Isolde*.

And I am almost convinced of the truth of what seems to be a paradox; that the finer the singer, the less is the Wagnerian conviction impressed upon the audience. I have never had the good fortune to see Ternina as *Isolde*. As *Brünnhilde* she proved that the part could be very effective without the singer forcing a tone, and without shouting. *Tristan*, however, is a work apart. Nordica is a better singer than Sucher or Malten. I am rash enough to say she is a better singer than Lehmann, who, as a singer, has been over-rated. Yet Sucher and Malten convinced me, although I was conscious that they often screamed. And I am inclined to believe that *Isolde* must occasionally be boisterous in song, if the orchestra at the same time is to comment or enlarge in passionate moments.

If you repress the orchestra for the sake of the singer, the whole effect seems to me diluted. This is a perplexing question. The performance of *Tristan* by this company did not give me Wagner's music or drama in its peculiar strength. It seemed another opera which reminded one forcibly of *Tristan*. These remarks are not to be applied to much of the love music in the second act, which as sung by de Reszé and Nordica was an unalloyed joy.

* * *

La Navarraise seems to me a more striking work than when I heard the first performance of it in New York. It is not likely to be popular; it may die with Calvé. It is not possible that this melodrama of Massenet is the forerunner of a new species of dramatic art in which there will be no song on the stage, except incidentally, while the orchestra will play the part of commentator.

Here, as no doubt in New York, the public cares only for Calvé's *Carmen*. It is comparatively indifferent to her *Santuzza* and *Anita*. It has been told that her *Carmen* is an uncommon performance; and it is fond of the *Toreador's* song. It is unable to appreciate her dramatic genius as shown in the operas of Mascagni and Massenet.

There was a story that Calvé proposed to have some Frenchman make for her a libretto founded on Thomas Hardy's *Tess*. Now Calvé had never heard of the book before this story was told to her last week.

She frets at the thought of being known chiefly by her *Carmen*. Will *Carmen* be to her as *Rip Van Winkle* is to Jo Jefferson?

She has even gone so far as to threaten to never play the part again in America after this season. She speaks of appearing here next year in Reyer's *Salammbô*. For she does not know that the public in this country is apt to shy at a new opera.

* * *

Miss Clara Hunt, who formerly studied in Boston, made her débüt here as *Stephano*, in *Romeo and Juliet*. She was welcomed warmly when she appeared. The applause was to that which followed her song as the roar of an autumnal ocean wave to the explosion of a paper bag. A friendly disposed audience could not ignore the facts that her voice is neither large nor sympathetic; her technic is not such as to excite attention, and her acting is without distinction.

* * *

Aida was sadly mutilated; it is too noble a work to be presented in fragments. Russitano made a brave attempt

as *Radames*, but figure and voice are not suited to the heroic part. Nordica sang for the most part exceedingly well. In fact, she has never sung here with such breadth and authority as she has this season. If she could only escape wholly from the self-consciousness that is at times apparent! Mrs. Mantelli was an excellent *Amneris*, but what is *Amneris* without her scenes in the fourth act? Kaschmann was a dramatic *Amonasro*.

* * *

I am told there are critics in New York who object to the "immorality" of Massenet's *Manon*, and whenever the occasion is offered they preach against it with pious vigor.

They should be sent to Vienna. Dr. Krafft-Ebing would enjoy examining them.

The performance gave pleasure. Melba's singing was a delight. She reached no great dramatic height, but she showed a real individuality beneath the veneer of careful training. De Reszé's *des Grieux* seemed to me too genteel, too conscious of his worth and respectability, but he sang like the de Reszé of old. Maurel amused himself hugely as *Lescant*, and in the scene in *Manon's* room he displayed the art of the accomplished comedian. Castelmary was a delicious *Guillot*, and Plançon was a most estimable père noble.

Il Trovatore provoked wild enthusiasm. Campanari did a great deal with *Il balen*, and Nordica was recalled and recalled. The Miserere was badly sung as regards intonation, but the applause was so stormy that Russitano heard it in the tower and prevailed on the kindly jailer to let him out that he might acknowledge it. Russitano had to sing the high C song twice, for the audience was not disturbed by the fact that he went above the true pitch whenever he pressed an upper tone. Arimondi was a capital *Ferrando*. Mr. Sepilli led with care and spirit, as though the opera were then produced for the first time.

* * *

The farewell ceremonies began Friday night, with Lohengrin. Recalls, flowers, wreaths, perspiring ushers, songs on the stage, suggestion of departing ocean steamers—know the scenes.

They say these scenes were repeated at the matinée yesterday; that Melba, Plançon and Cremonini sang songs, while Miss Bauermeister, in street dress, ate bon-bons presented by an admirer. Scalchi and Campanari had left the building before the time of "ovations," as these demonstrations, I believe, are called.

* * *

Nor shall I detain you with an account of *Carmen* last night. I have seen Zelie de Lussan, Basta-Tavary and Mira Heller as the wanton gypsy. Miss Beeth was a charming *Micaela* to the eye and not to the ear. The season that should have ended in a blaze of glory went out like a rushlight.

With the exception of the withdrawal of Mefistofele, and the substitution in *Carmen*—due solely to the sickness of Calvé—the promises of the managers were faithfully carried out. The company was one of unusual strength. The casts were as a rule uncommonly strong.

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Boston Music Notes.

BOSTON, February 29, 1896.

Madame Melba took advantage of the warm weather on Friday to spend the day in the country. After the New York season she will sail for Europe April 26 to be in time for her engagement in Paris, after which she goes to Covent Garden for the London season.

The many friends of Mme. Georgine von Januschowsky have been greatly disappointed that she has not sung during the present opera season. Boston was her home for a number of years and her visit was looked forward to with much interest by her former friends and acquaintances. The fame of her European reputation made everyone anxious to hear for themselves. She is a charming woman, whom it is a pleasure to meet, and she retains a warm affection for Boston, which was one of her homes, she says.

Madame Nordica was at home on Wednesday afternoon to her friends. Her drawing room was a mass of roses and lilies, with laurel wreaths everywhere. Her sister assisted her in receiving. Madame Nordica has been very busy during her stay here. Three hours in the morning are devoted to study, but few social pleasures are indulged in, and work and rest alternate in an almost unvarying monotony. In a recent letter that she received from Frau Cosima Wagner the closing sentence of the letter read, "I kiss you heartily. You know I am your godmother in German opera, and I am very proud of my godchild."

Miss Marie Engle met with a painful accident one morning this week. While dressing, the lace of her gown caught fire from an alcohol lamp, and before the flames were extinguished her hands were badly burned. Fortunately the injury has not proved as serious as was at first feared, but the hands are still bandaged, and it will be some time before the little finger of the right hand is perfectly healed. Miss Engle must return to London in time to rehearse for the Covent Garden season. After the London season is over she goes to Paris for a couple of months.

Mme. Bauermeister, who has been suffering from a severe cold all the week, did not allow it to interfere with her work, for she never disappoints—"not unless I was dead," she says. Just now she is anxious for the opera season to be over, so she can get back to London, where she has a new house built for her and where her father and sister await her arrival. She will only have a week's rest, however, before beginning the London season, she having just signed a six years' contract with Sir Augustus Harris for Covent Garden. "But then there is no place like home," and to be going to a new home—what a pleasure in anticipation!

Madame Calvé was tossing about in her bed and worrying at being obliged to disappoint the public on Thursday evening. But a severe sore throat prevented Mefistofele from being given here. There was much disappointment, as it happened that Madame Calvé was unable to appear upon two occasions when she was here two years since; consequently Boston has only had the chance of hearing her four times in the two engagements—three times as *Carmen* (if she sings to-night) and once in *La Navarraise*. New York has been more fortunate. However, this morning it is announced that she has entirely recovered, for which she is to be congratulated, as this is a treacherous climate.

Mme. Marie Brema has also been ill until last night, when she made her first appearance as *Ortrud*. A bad attack of tonsilitis, with high fever, kept her from fulfilling any of her engagements either here or in New York, where she was to have sung at a recital on Monday with Mr. Plunket Greene. At the end of the opera season she goes on a concert and recital tour with Mr. Greene, ending with the Cincinnati Festival, where they are to do the last scene of *Walküre*, Mr. Greene as *Wotan*, Miss Brema as *Brünnhilde*. She will also sing *Delilah* in *Samson and Delilah*. After that to Bayreuth for rehearsals.

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als. Only the Nibelungen are to be done at Bayreuth this year, so the work will not be as hard as usual. Last year Madame Brema sang *Kundry* in Parsifal. Her costumes for all operas she pays great attention to, those for *Amneris* in Aida having been designed for her by a London artist, being absolutely correct for the period. Not only are they correct, but they are most superb in material and ornamentation, the drapery of one being of cloth of gold.

Mme. Guy d'Hardelot has been writing songs for the past seven or eight years, *Sans Toi* being the first one that made her known. She speaks English like an English-woman, although born in France and not going to England until she was fifteen years of age. For a long time she and Calvé have been warm friends, so it was quite natural that she should accompany Madame Calvé to this country. Upon her arrival she found a number of publishers were selling unauthorized editions of her songs, but she has now made an arrangement with Schirmer & Co., of New York, by which they are to have first choice of her compositions. She will probably arrange with another publisher before leaving America. Madame d'Hardelot goes to New York from here, and will remain until the last part of April, giving lessons in singing and diction to her pupils, her specialty being pronunciation of English and French in song. She would be glad to come each year to this country for two or three months to keep up her teaching with American pupils, who have fine voices, she says. At the end of April she hopes to be able to give a recital in New York with Madame Calvé's help before they leave for Europe.

A Thomson song recital, Agnes Thomson, soprano; James Fitch Thomson, baritone, with Charles Dennee at the piano, will be given on Wednesday evening next in Chickering Hall. Mrs. Thomson will sing a group of French songs by Massenet, Vidal and Costa, an aria by Saint-Saëns, a group of local compositions, and a group of songs with Mr. Thomson. The program is arranged with a group of old English songs for Mr. Thomson, another group of local songs, and besides the songs with Mrs. Thomson a group of gypsy songs by Dvorák and Ernest Paur. The local composers include Clayton Johns, Charles Dennee, George W. Chadwick, Margaret Ruthven Lang and other well-known names. Much interest is manifested in this concert, owing to the successful recitals Mr. and Mrs. Thomson have recently given at Sherry's in New York.

Mrs. Homer Sawyer, contralto, and Mr. Frederick Smith, tenor, are to be the soloists at the next Cecilia concert.

Mr. Charles Dennee, assisted by Signor P. A. Tirindelli, gave a recital at Montpelier, Vt., last Monday on the occasion of the opening of the new Library Hall. The concert was a tremendous success in every way, Mr. Dennee receiving great applause for his playing, while his own compositions created much enthusiasm and were demanded. Mr. Tirindelli's violin playing made quite a furore.

Mr. Scott has been engaged as bass to succeed W. H. Clark at the Mount Vernon Church.

A musical of high order was given at the studio of Mr. B. T. Hammond, 452 Main street, Worcester, on February 27, at 8 o'clock. The Worcester *Evening Gazette* says:

It is a great pleasure to listen to such music as was heard last evening at Mr. Hammond's studio. To call the concert a pupils' recital is hardly an adequate description. The program was given by singers of experience. The series has been very good, and new pupils have been heard each evening, as well as a large number who have sung at other recitals of Mr. Hammond. Skilled teaching and thorough and conscientious training have been evident in the style and finish of the singing.

Last evening the studio was bright with roses, and the audience filled every available space, and listened with interest and pleasure throughout the concert.

The program opened with three selections from Barri's *Flower Queen*—a song, ballad and duet by Miss Coughlan and Miss Fowler. Edward Augustus Willis, of Oxford, sang *Valentino's* song from *Faust* with good expression, and his fine baritone voice was much admired. Miss Orcilla M. Withington, of Danielson, Conn., has a strong and sympathetic voice, and her singing of *The Everlasting Day*, by *Evans*, and *Sing On*, by *Denza*, was very satisfactory. Die Rosen

Kommen, by Cantor, was sung by Miss Sadie L. Sparrell, whose powerful and dramatic voice was heard to advantage. She also sang *The Romany Dance*, by Rodney. Herbert Midgley, of Leicester, has an excellent bass voice, and his two numbers—*Once in a Purple Twilight*, by Cowles, and *King of the Forest* Am I, by Parker—were well done. Miss Coughlan sang a difficult new waltz song by Mattei, *Una Perla*. Miss Mary B. Fowler sang a florid cavatina, *Di Tanti Palpiti*, from *Rossini's Tancredi*, with excellent effect.

Mrs. Wm. H. Sherwood, assisted by her daughter, Miss Eliza Sherwood, and Mr. Fred L. Mahn, violinist, will give a concert at Association Hall March 10, when an interesting program will be given. This is Miss Sherwood's first public appearance since her return from Vienna, where she studied with Leschetizky. Mrs. Sherwood retired several years ago, and did not intend playing in public again. She has been finally persuaded to do so, since her daughter's return from abroad.

A very successful performance of *Elijah* was given at the Commonwealth Avenue Church on Sunday evening under the direction of Mr. Norman McLeod. Miss Anna-bell Clark sang *Hear Ye, Israel*, in fine style and Miss Gertrude Edmonds was also most effective in *O Rest in the Lord*. Mr. Arthur Beresford sang the part of *Elijah*, and his performance was a revelation and a surprise. The music suits his voice perfectly, and he showed a fervor of temperament that thrilled and moved everyone, recalling the memorable performances of Santley in the same rôle, says one who was present.

A vocal and instrumental concert on Friday evening at the Boston Art Club was well attended and much enjoyed by the members and their friends. Miss Emma Hosford, soprano; Miss Alice Robbins Cole, contralto; Miss Carolyn Belcher, violin, and Mrs. S. B. Field, piano, took part.

Miss Caroline Gardner Clarke will be the soloist with the Boston Symphony Orchestra at their concert in Fall River March 4.

Miss Mary A. Stowell gave a very successful piano recital at Holyoke on the afternoon of February 22, assisted by Mrs. E. W. White, soprano, who sang with the Kneisel Quartet in their recent concert at Springfield.

There is to be a performance of *Tannhäuser* by the Damrosch Opera Company at Worcester on March 26, with Ternina and Grünig in the principal rôles. On Saturday afternoon, February 22, about 200 came from Worcester to attend the matinée of *Carmen* in Mechanics' Hall. Mr. C. A. Williams, of Worcester, has been a constant attendant at both the German and Italian opera during the past four weeks, and it is owing to his efforts that a night of German opera in Worcester has been made possible.

Miss Caroline Lincoln Pond played a program in the music room of the Chickering factory on Thursday afternoon. Two groups of songs were sung by Mrs. Kileski Bradbury. As usual there was a large attendance, these concerts being very popular among the music lovers of this city.

A concert under the auspices of the Lynn Concert Company was given last Sunday evening in Odd Fellows' Hall in Lynn. Miss Helen L. Trickey, of Boston, made a pleasing impression, and in response to an enthusiastic encore played *Last Rose of Summer*.

There will be a testimonial concert tendered to Miss Hattie W. Brown in Association Hall Monday evening.

Mr. Isaac Moorhouse, an old musician, died Wednesday at the residence of his son at Medford. He was born in England November 10, 1809, coming to New York in 1832. In 1833 he joined the Tremont Theatre orchestra (under the leadership of Mr. Ostinelli), of which he was a member for eight years. The Tremont Theatre then stood on the site of the present Tremont Temple. He subsequently played eight years at the Boston Museum, joining the orchestra at the same time as Mr. William Warren first made his appearance on that stage. Mr. Moorhouse was the last of the original members of Ned Kendall's famous Boston Brass Band. During his career in Boston he was identified with all the prominent musical organizations. He was a member of Montezuma Lodge and Tri-Mount Encampment of Odd Fellows. He leaves two daughters and four sons. One son, who died in war service at New Berne, N. C., was a member of Gilmore's Band, attached to the Twenty-fourth Massachusetts Regiment.



CHICAGO OFFICE THE MUSICAL COURIER.
226 Wabash Avenue, February 29, 1896.

THE Lenten season seems to make very little difference musically in Chicago. Concerts are just as plentiful as ever and artists are happy in the number of engagements present and in prospective.

The budding musical talent is crowding our various conservatories. These institutions have proved a wonderful boon. One in particular, the Chicago Musical College, has just sent a pupil to Leschetizky, and it may be interesting to reproduce a letter received last week by her very interested teacher, Dr. Ziegfeld.

She says: "We arrived in Vienna several days ago, but I delayed writing you until I should have seen 'Herr Professor.' That great feat was accomplished to-day, and it was a very curious experience.

"A friend of the house (whom I afterward learned to be Edouard Schütt) arrived just as I did. He was shown into a room where Leschetizky was eating and I was asked to wait, which I did for a very long time, while sounds of merriment were wafted to me from the dining room. Finally Frau L. came in and interviewed me, saying that her husband did not accept new pupils now. Among other things she asked me if I spoke German, and instead of saying 'badly' or 'a little' I committed the great error of saying no. She retired and presently his highness burst upon the scene, and without one word of salute burst into a perfect tirade. He did not care to accept new pupils, he had no time, and especially one who did not speak German. It was his infallible rule to accept no pupil who did not speak German. He could not take me, &c. I tried to explain in German that I could speak a little, that I understood every word, but he was in a bad humor. I think he disliked leaving the dinner table and his company. Then he ungraciously said:

"I suppose you want to play for me?" I was a trifle angry by this time and said I thought it was not worth while if I had to find another teacher. His wife here interfered and insisted upon my playing. I did, and when about half through stopped, thinking I had taken enough of his time. He said, 'Weiter, weiter!' (Go on—go on) so pleasantly that I looked at him, and to my amazement his face was wreathed in smiles. When I finished he said I evidently had great talent; that I played correctly and so on. He then tried my ear and had me read at sight, and you know that this was always my strong forte. After which he said 'Gute.' Lessons were then arranged, and quite ignoring the fact that he had refused to take me his wife came to the door with me and said he was very pleased with me. I felt quite happy, since our interview began so badly. He shook hands as I left him in a most friendly manner."

It was a kindly act on the part of Ondricek, the great violinist, to come here especially to give a concert to his countrymen in this city on Sunday evening last. The Bohemian Hall was crowded with one of the most excited and enthusiastic audiences ever assembled to greet the virtuoso, who on this occasion seemed inspired by the reception accorded him and played magnificently. With the exception of a Paganini concerto all the numbers were of Bohemian character and were productive of the

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wildest manifestations of delight, particularly with some of the workingmen, many of whom testified to their keen appreciation by vociferously cheering.

Ondricek was ably assisted by his wife, who sang national Bohemian songs, arousing the patriotism of her hearers, who would not be satisfied until all her numbers had been repeated. In addition to Mme. Ondricek, J. H. Caplik, J. Kalas, B. Holub and Adolph Erzt contributed interesting work.

Ondricek is announced to play on March 7 and 9 in conjunction with Madame Fannie Bloomfield Zeisler, and it is unquestionably a fact that since 1872, when Rubinstein and Wienawski appeared and played the Kreutzer Sonata, no such wonderful combination has been heard in Chicago. It may be said that Sarasate and d'Albert a few years ago played at the same concert. True; but they did not take part in the same composition, which is the rare treat about to be afforded to the musical public by Madame Zeisler and Franz Ondricek—if the concert takes place.

Talk about musical enterprise! On Tuesday morning news was received here that the wonderful Rosenthal was coming. THE MUSICAL COURIER printed the news exclusively in last week's issue. On Tuesday afternoon I saw the signed contract from Anna Millar on behalf of the Chicago Orchestra engaging him to appear on his arrival in this country as soon as possible in November with the orchestra under the direction of Theodore Thomas.

Perhaps one of the most contented of mankind in the Western metropolis to-day is Henry Schoenfeld, who at his concert on Wednesday night was the recipient of unusual marks of esteem. In addition to the presentation of a silver laurel wreath, that which no custom is more absurd—he can't wear it—he was given one of the most enthusiastic and characteristic greetings yet given an artist this season. Certainly his popularity is immense and his talent unquestioned, as, in addition to skill as a director, he is a composer of no mean capacity. But one can have too much of a good thing, and if the program had been of a more varied order and not continual Schoenfeld it would have added to the pleasure of the audience.

The concert was interesting by reason of the appearance of little Elsa Breit, who I hear is but eleven years of age, who played with really remarkable intelligence and spirit Beethoven's C major concerto, with the Reinecke cadenza. The child is undoubtedly very talented and her executive ability pronounced. In composition, however, she almost approaches genius; as I heard a well-known musician say, "she cannot help making harmonies." She has been playing now for seven years, and at four years old could tackle the Bach-Gounod Ave Maria accompaniment.

Mrs. Nellie Bangs Skeiton gave a very enjoyable concert in Steinway Hall on Monday evening, when she was assisted by W. C. E. Seebeck, Ruth Tileston Bangs, Elmer De Pue and Melvin Dodson. The program, with the exception of a Liszt selection, was of the popular order, modern composers being liberally drawn upon, a charming song of MacDowell's being included.

General regret is being expressed in musical circles as the series of chamber concerts given by Clayton F. Summy draws to a close. The ninth of the series, which took place on Tuesday, was of the high standard which had distinguished the preceding. These concerts more nearly resemble the popular concerts established in London many years ago, and now being the greatest musical entertainment in that metropolis than any other musical enterprise that I know of. They are deserving of the greatest support, but I hear that, notwithstanding the great success musically, the management has lost a considerable amount of money over the venture. But, nothing daunted, Mr. Summy is determined to hold another series next season, when possibly the musical and society people who patronize the Chicago Orchestra may recognize that there is another enterprise in all ways deserving of recognition and support.

At the Tuesday concert the Bendix Quartet and Mr. MacDowell were the principal attractions, and a fine program was offered. It was pleasant to note that the Bendix organization is gradually veering toward my argument in regard to rehearsal, and as a proper beginning, instead of giving Arthur Foote's trio but one practice, they held two. Let the good work proceed! In time, possibly, good results will follow.

Mr. MacDowell gave much pleasure, playing with his well-known power some of his own compositions, as well as in conjunction with Messrs. Max Bendix and Bruno Steindel.

The Amateur Musical Club continues on its busy way with recitals and lectures. The latest of these, given by Calvin Cady, on the subject of music and education, is clever and concise, but would be more to the general taste if the religious element were eliminated. Where one is addressing an audience which must number among its

members many creeds it is desirable to keep it unsectarian.

Rumor has it that an eminent woman pianist and composer is shortly to visit America under the auspices of Henry Wolfsohn, and it is said that she will cause a sensation. I have just learned—and the information was obtained at the last moment of writing—that it is Chaminade.

It would be interesting to know who was responsible for the fearful mismanagement at the Sauret concert on Thursday night. After waiting for those who did not come, eventually the program commenced at 8:30 with a small and out of temper audience, and it is much to Sauret's credit that he managed by his almost unrivaled playing to restore good humor and arouse his listeners from an unapreciative apathy to absolute enthusiasm. His style, method, faultless technic and real artistic work are too well known to need recapitulation, and it is not exaggerated to say that despite the adverse circumstances under which he labored he never played better or with more spirit. The concert as originally announced ought to have opened with the Kreutzer Sonata, with Miss Ella Dahl at the piano, but at the last moment for some unaccountable reason Mrs. Hess Burr had to take her place, although Miss Dahl played her solo numbers as arranged. This pianist, one of the most promising of the younger generation of artists, has been most successful of late, and is now in great demand.

On Thursday her work was very pleasing and did much toward making a success out of what nearly approached a fiasco. The reason of so poor an attendance was undoubtedly insufficient announcement. An artist of Sauret's calibre would not play to a small house if proper notice were given the musical public.

A talented contralto with a charmingly trained voice, Miss Estelle Rose, is making an especially strong bid for public favor. Her abilities are particularly noticeable in oratorio. She had the advantage of study for some years with Wilhelm Haag, of Munich, and only returned to Chicago, her native place, recently; but already she is becoming well and favorably known as an earnest and intelligent artist. Engaged for a number of concerts in Madison, La Crosse and St. Paul, Miss Rose is decidedly a contralto of whom Chicago may be proud.

Henry Booth Byers, a baritone with an immense voice, is a rising young singer of whom we shall hear a good deal in the future. He sang with immense success at the Jacksonville Apollo Club concert, taking the part of the *Giant* in Rheinberger's *Christophorus*. The Jacksonville *Daily Journal* in speaking of his interpretation of the part says: "Mr. Byers possesses a magnificent voice of great range and his rendering of the *Giant's* part was superb. He was very warmly applauded by an audience which was more than delighted with his sympathetic singing."

The papers have published a great deal about the dispute between Theodore Thomas and the violinist Rivalde in Detroit. I can guarantee that such a dispute never took place between the two musical celebrities, for they never exchanged a word; not a whisper! There was a row between Rivalde and the management, based on the strict insistence of business rules by the latter, but Mr. Thomas did not participate in the contention.

Henry Wolfsohn, the New York music manager, left for the Pacific Coast on Saturday evening in the interests of Ondricek and Materna. He expects to be in New York by March 15.

Mr. R. M. Johnston, of Johnston & Arthur, music managers of New York, reached here Saturday last and left on Sunday for the Pacific Coast in the interests of the Seidl Orchestra tour. He has already secured guarantee at Rochester, Buffalo and Western points.

Miss Dahl who played at the Sauret concert on Thursday, was programmed to play the B minor sonata of Chopin, but she substituted the A flat ballade. Some of the big dailies next morning carefully criticised her playing of the sonata. This is one way of educating the Chicago public in music.

Apropos of the above, how well I remember when the music critic of a certain big newspaper here (there are not many, so the choice is limited) was first given his appointment. He walked into a well-known music store, and said: "Here, I've just been told to do music work on that—paper. Give me all the books you have about it!" Ah, those critics!

Great inducements are being held out to Cyril E. Rudge, the tenor and choirmaster of Grace Church, Toronto, to establish himself permanently in Chicago. The church which secures his services will be fortunate, as he is well fitted for the training and direction of a choir, having had the benefit of long experience in choral music since he was treble soloist in St. Paul's Cathedral, London, where he

was splendidly trained by Sir John Stainer. He has been exceedingly well received here, and at a meeting of the Chicago Musical Club obtained very considerable recognition for an able and instructive lecture on Schubert and Chopin in Their Relation to Music. It was cleverly worked out and the most enjoyable feature of the club's entertainment, and showed Mr. Rudge was not wanting in versatility. He is decidedly an acquisition to the musical department of church circles, good tenors, and especially good choirmasters, being few and far apart, and Cyril E. Rudge is a musician and conductor of great ability.

Probably there is an explanation forthcoming as to the reason of Mme. Albani's failure to appear on Tuesday, March 8. No reference is made to any future date, so it seems as if Chicago would not be favored with a visit from the famous singer. This city is evidently on the impresario's expurgated list, as in addition to the late disaffection of two great artists I now hear of another likely disappointment, which would cause considerable sensation on account of the prominence of the artists.

In connection therewith hangs a tale, an overcoat tale in which figure a little (for size, of course) Eastern manager and a big Western concert manager, who both rejoice in very heavy fur trimmed garments, and also in a superabundance of energy when around. As the result of a heated discussion, notwithstanding the very cold day, regarding the appearance of a leading musician in Chicago, a serious squabble ensued (at which I was the amused spectator). Little —— jumped into an overcoat and rushed from the room. Ten minutes later there was a furious onslaught outside the Western man's studio and in rushed the most terribly enraged bundle of humanity. Who was there it was impossible to tell until a large coat was thrown to the floor with a deep "bother," only he didn't say bother. "That's *your* coat," he screamed, whereat the Western man shrieked amusedly at the collapsed dignity of his Eastern confrère.

Yesterday the Thomas concert was attended by an extraordinarily large audience, the request program of four weeks ago being repeated. It was terribly unappreciative until the polonaise in A flat of Chopin, orchestrated by Theodore Thomas, roused such enthusiasm that he was obliged to be false to his own doctrine and respond to the demand by playing part of the work again. I gave you a description of the program when played before, so reiteration is unnecessary. The orchestra was certainly in one of its happiest moods, and interpreted all the selections as is expected from the conductorship of Mr. Thomas.

FLORENCE FRENCH.

Broad Street Conservatory Concert.—On Tuesday evening, February 25, the Pupils' Symphony Orchestra of the Broad Street Conservatory of Music, 1381 South Broad street, Philadelphia, gave its first public concert of the season under the direction of Gilbert R. Combs, at the South Branch Y. M. C. A. Hall, Broad and Federal streets. The entire performance was thoroughly enjoyable, and while many of the members are mere boys, yet the program was given with the precision and ensemble of a professional orchestra. The program comprised the Broad Street Conservatory March, of R. H. Smith; Fest Overture of Lennier; selections from Armorita, by Csibulka; Ardit's L'Ingénue gavot; the minuetto from Mozart's Jupiter Symphony; Waldeinfeul's Je t'aime valse, and Balfe's Bohemian Girl overture, all of which are extremely difficult technically as well as pleasing, and were admirably interpreted, denoting the excellent and skillful training of Mr. Combs.



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THE attention of all persons interested in the matter of copyrights is asked to an article which appears in the musical instrument department of this issue entitled "The New Copyright Bill."

THERE is an astonishing story in last Sunday's *Journal*, which we reprint elsewhere in this issue. It is about the boy prodigy, Raoul Koszalski, who, it is alleged, is not a boy but a girl. If the story is a true one, and we must say that it has an extraordinary aspect, then the New Girl is being gloriously vindicated.

THE triumphant return of Rafael Joseffy to the concert platform of New York is worthy of more than passing mention. Five years have elapsed since the great virtuoso retired, and that his self imposed exile has proved artistically profitable we need only refer you to the critical notices of his recent performances in Carnegie Hall.

MOST admirable was it for Mr. Joseffy to make his *entrée* with that beautiful work of Brahms, the B flat concerto. Brother Finck doesn't like Brahms, but he admitted that Joseffy made him rather interesting. The fact of the matter is that Finck hasn't grasped the fact that Brahms is the composer for the day, that his very austerity and reticence in orchestral color are signs of his sanity, but of course to an admirer of purely sensational and highly colored music Brahms seems cold. He is a great musical thinker and his piano music marks a new epoch in the history of the instrument.

A PROPOS of Rossini, the *Sun* last Saturday published the following little editorial:

One hundred and four years ago to-day Gioachino Rossini, the musical composer, the only man distinguished in modern history born on February 29, had his name inscribed in the birth records of the town of Pesaro, and thereafter he celebrated his birthday every four years. Rossini left Italy to become director of the Italian Opera House in Paris. He remained a resident of France for thirty-eight years, until his death on November 13, 1869. On February 29, 1864, when he was seventy-two years old, Rossini, whose epicurean tastes are said to have shortened his life below the average of many distinguished musical composers, celebrated what he called his "eighteenth birthday," and in the pleasant companionship of mutual friends declared his deliberate purpose to, as he said, "turn over a new leaf," and disregard the frivolities of youth and the indiscretions of an Italian in his teens. Cherubini was eighty-two when he died; Rameau, eighty-one; Auber, ninety; Josquin, eighty-one; Burney, eighty-two; Gluck, eighty, and Giuseppe Verdi was born in 1814. Rossini, whose birthday is to be celebrated in his native Italian town to-day, did not live as long as some of his fellow composers; and he did not have as many birthdays either.

It is a peculiar thing that so many of the most prominent musical composers were born in winter months. Mozart, Schubert and Auber were born in the month of January; Händel, Mendelssohn and Rossini were born in February; Bach and Haydn were born in March; Beethoven was born in December.

THE *Evening Post* printed the following last Saturday:

It is to be hoped that the unhappy thousands who are tortured by day and kept awake at night by the hideous pandemonium of useless city noises will some day combine here, as they have in London and elsewhere, to secure legislative relief. Schopenhauer usually hits the nail on the head, but he never came nearer the truth than when he said that "the amount of noise which a man tolerates without complaint is inversely proportionate to his mental endowments and might be taken as a measure of them." Articles on this theme have lately appeared in the *North American Review*, *Harper's Magazine* (Editor's Study) and the *Looker-On*, and it would be a good idea if some person who is troubled by city noises and has plenty of money were to reprint these with Schopenhauer's remarks, and distribute them widely to do missionary work and induce the sufferers to organize. Commenting on this topic, the London *Lancet* remarks:

The remedy is easy—every hawker of buttons, brooms and other articles has to have a hawker's license; and licensed hawkers are a harmless race. Let a short act be passed making it necessary that anyone who makes a noise of any sort in the streets for the purpose of earning a living should pay for a license to do so. Thus a license to shout "winner" or "orrible slorter" should cost £10 a year, one to grind a piano-organ £25, and a German band—well, say, £200. It is no matter for joke or laughter—the constant irritation caused by these pests breaks down men's minds and bodies, and the government which stops the nuisance will go down to posterity in company with the most beneficent of past times.

Death to noises, say we, but the time is yet afar when this nuisance will be remedied.

MR. DAMROSCH'S SEASON.

MR. WALTER DAMROSCH is at the Academy of Music now with a superior company of German singers, some of whom have world-wide reputations. It is unnecessary just now to speak in detail of the work of Klafsky, Ternina, Gadski, Gruening, Alvary, Popovici, Berthold, Emil Fischer and the rest. Mr.

Damrosch has had his organization four months on the road, and has enjoyed many artistic triumphs.

The Wagner performances have been voted excellent, the general productions far in advance of Mr. Damrosch's last season in this city. He has proved an able conductor, a successful manager of a weighty musical enterprise, and on Friday night we will have the opportunity of judging his maiden opus, *The Scarlet Letter*, a music drama by a young American. The season in Irving place should prove successful, for high artistic purpose wings its forefront.

THE MUSIC CENTRE.

THE Boston *Budget* recently published an editorial on "Music Centres," and said, curiously enough, that Paris was first as a music centre today. This sounds very funny. London, with its forty concerts a day during the season, is far in advance of Paris, and both cities rank below Berlin and New York as centres where the great works of modern composers may be heard. Paris has yet to hear Wagner—the Wagner of the Ring, *Tristan und Isolde* and *Die Meistersinger*. London still rebels against novelties and worships Händel and Mendelssohn. Paris is chauvinistic and London is hide-bound. Not only has New York its great opera house, wherein the greatest singers alive may be heard—singers that Paris seldom enjoys, but we have, thanks to Mr. Damrosch, our Wagner season, and, thanks to Boston, one of the greatest orchestras in the world. To Boston we must concede superiority in this respect, and Paris or London has no such an orchestra. The Berlin and Vienna Philharmonic bands are the only organizations worthy of mention in the same breath with Boston's band. No, most decidedly Paris is not the real music centre. New York is far more alive musically.

FLING AWAY AMBITION.

EUGENIO PIRANI, in the *Sonntagspost*, has been talking of the concert world of Berlin. The question which he regards as most important is to fill the house. He therefore proposes that this responsible duty be assigned to agents who will undertake to supply an audience, furnishing each visitor with a free ticket, car fare and other expenses. Who are to blame, he asks, for making the word concert equivalent to slow torture, such a weariness to the flesh, as every critic knows it is?

His reply is: "All those who will appear in public without capacity or justification." A concert in Bechstein Hall costs about 300 marks, in the Singakademie 500, in the Philharmonie 1,000 marks. These expenses are doubled and trebled if an orchestra is added. And what are the receipts? A well-known 'cellist who lately gave a concert in Berlin was as pleased as a child when he heard that one ticket had been sold. That there should be so many artists willing to indulge in such a costly amusement as giving a concert is a riddle. Where do these poor devils, who can scarcely procure the necessities of life, obtain the money for these things? And why should they do it? For critiques and notices. They cherish the fond delusion that the critics of the metropolis will sing hymns of praise, that they can collect these notices and send them abroad through the world to proclaim their fame. Everyone who has the slightest notion of music could, if consulted beforehand, have told these victims that metropolitan critics would speak cold truth, that their performances were only tolerable in their own four walls, and that they had better keep their money in their pocket. The only people who make money are the hall proprietors, the concert agents and the lessees of the cloak room. These patrons of art insist on the rent being paid in advance and their commissions guaranteed. The greatest misfortune caused by this deluge of concerts, however, is that the innocent suffer and that artists of merit have to play to empty benches.

There is something infinitely pathetic in the spectacle of these sparrows who hope to be nightingales, these barnyard fowls who aspire to be eagles. They spend their time for years, they study and practice, they make unheard of sacrifices, they bore their friends, they dream by night and have visions by day of fame or glory, of that applause which is the artist's great reward. Or perhaps they undergo this toil, they make these sacrifices, for the more prosaic purpose of getting a start in life that will lead to a safe business. And then the tears, the agony, when every delusive gleam of glory is extinguished, when

even the hope of a humble competence is taken from them! Nor is it genius alone that suffers; the worm suffers as great a pang as when a giant dies, and it may be that the most incompetent, the most ignorant of their own limitations suffer the most keenly. Such is the irony of the gods.

LILLI LEHMANN ON MODERN SINGING.

FRAU LILLI LEHMANN KALISCH has sent to a German paper some remarks entitled *What I Think About the Modern Art of Singing*. These remarks were penned by the great artist in response to a suggestion made to her from America:

"The art of singing will always be the same; what was good in old days is good to-day, only now much less has to be learned than previously. Unfortunately, I must confess that Wagner has unconsciously exercised a great influence on the ignorant. In old times, especially in the case of Mozart—to speak of opera—and of all the old Italian masters, Bellini, Donizetti, the early works of Verdi, every voice must have an extensive compass, good coloratura trills, &c., not only in the soprano part, but in the alto, the bass and the tenor. Wagner has swept all these things out of the opera, but as each note has its syllable and the music is easier to sing, the belief has grown up that one need only sing Wagner well and articulate clearly. I maintain, on the other hand, one can as little sing Wagner well without being able to sing Mozart well as the converse. It is true that Wagner makes great demands on the voice, but with his idea of a covered orchestra he could take many liberties, and it is not his fault that this is not introduced everywhere. If all the piano and pianissimo indications for conductors, orchestra and singers were observed the public would be astonished how singable Wagner can be. I will here give only one example, the Death Announcement in *Die Walküre*. The scene is imagined for the *Walküre* herself as a kind of vision, for every answer to *Siegfried's* questions is marked with nothing but pp. for the orchestra. What usually happens? The orchestra lets itself loose and blows as if it was blowing for the Last Judgment.

"I do not share the opinions of the extremists; every reflecting artist must thoroughly repudiate them. Every genius has his own peculiar spark of the divine, but even a genius is but man; there is nothing perfect in this world. How then shall I extol to the skies only one thing, where so many have done so much that is great? There is room for all, but it must be conquered and held, which is often the most difficult. The really Great and Beautiful abides; the Petty and the artificial pass in the eternal flight of time.

"We must always come back to the old traditions as long as they remain. Every art, whatever be its name, rests on a firm basis for centuries past, and no one can depart from it who makes any claim to artistic work. Painting and sculpture have left permanent works which suggest and urge us to strive. The singer creates only for the moment; little remains for years, and then unfortunately nothing can be heard again. As in every art so in singing, there are few distinguished artists. Only those sing Mozart who have an innate coloratura. How few learn it; how few can teach it, and so it goes. It is the bringing out in public of miserable beginners, exploited by conscienceless agents and ignorant directors, who are on a good footing with the critics, that systematically educates the public into stupidity. Not that the public does not feel that this is good and this bad, but one involuntarily asks whether what one reads, quite opposed as it may be to one's right feeling, may not at last be the more right, and it requires great energy to maintain or defend one's own opinion. In ten journals you can find the most different judgments respecting one and the same work or one and the same person; placed side by side, one cannot help laughing. But critics are out for bread, especially in Germany. How many can really criticise? Most of them cannot sing a note; works that have required years of labor, toil and energy are dismissed with a bad joke of some would-be brilliant critic, and some botch work is lauded to the skies. Of course it is not permanent, for the Beautiful, the Meritorious remains Victor; but the judgment of the public is no better on that account. But there are among critics some who are artists, and this I learned to know especially in America; there critics publicly thank an artist—see Niemann—for what he has taught them, and this has compelled my cordial esteem for the critics in

question. But how seldom is the public taught to judge! how seldom the artist instructed!

"It is almost impossible to write briefly about voice building; the subject I fear would carry me away too far. Yet one remark I may make. Most people have very false conceptions on singing methods. Some think the Italian, others the German the better. Now, both schools, when they are good, are grounded on one and the same basis; both are perfectly alike, one and the same. Perhaps at present by the German school people understand Wagner singing; by the Italian, coloratura singing; to the layman these conceptions may seem two different ones, but to the artist both German and Italian must be the same. A good singer must be able unreservedly to do both, for both can be achieved by industry, effort and thought; whoever cannot do so cannot, in my opinion, claim the name of artist. I except no one, man or woman. The only difference between the old and new singing methods consists in this, that in earlier days people had six or eight years' instruction in singing and acting, and that now all is over in one year. In such a period nothing can be attained. I may here quote Rossi's remark that he studied *Hamlet* for eight years before he presented him on the stage; and others are content with four weeks. Such a performance must always be a piece of botch work, unless the performer is a highly endowed genius who can supply defects by a divine spark; but actual geniuses then first begin to learn when they see that there are imperfections all through, and are not content with the momentary gush of feeling. To create a rôle, to breathe life into it, to physically master it, to make it one's own, to pass into it, to sing one's self into it, requires years, and then when one has sung it a hundred times one smoothes down irregularities without forgetting to remain grand, noble and *massvoll*. How many think of this to-day? To sing exercises, to hold long notes, to practice breathing is quite out of fashion now. 'Singing scales tires me too much,' they say; yes, but one who can sing scales well finds everything else easy, and this is the secret to keep the voice young and fresh even into advanced old age. My mother used often to say to me, 'For knowing the music and mere singing nobody will give you a penny. You may be sure of that. When you have sung a great rôle you must at the end be so fresh that you could sing it over again, your voice must have that endurance. One should always, too, have half a tone more than one wants, either up or down.' Admirable teaching, which I benefited by after my mother's death, and which I recommend to all singers.

"As the study and preservation of the voice are so difficult, the singer requires the greatest amount of rest. If one practices honestly and well his two hours a day, on an average, one has done quite enough. Avoid or very seldom enter society, take care of yourself by good, refreshing sleep, and go to bed early, take bodily exercise in good fresh air, for the mental work requires a counterpoise. Good, nourishing food, in moderation; the words moderation and limits mean as much for the life as for the performance of an artist.

"The word 'artist' is much misused. It often pains me when I see men who have a long artistic life behind them, men who have by talent, genius, and industry raised themselves finally far above others, thrown into the same dish with those who have scarcely left a child's school, not to say have done anything for art.

"This ought not to be. The word artist must be a holy word for the critic and the public; this title of honor only those ought to bear who have earned it by years of toil; then many more would strive for it, and many a young fellow would not carry his nose so high in the air. You cannot be an artist with sixteen or twenty years; not till Fate has had her say, not till she has shaken him in her inevitable grasp, can he be conscious of his destiny as man and as artist. We have to represent love, sorrow, hate, revenge, pity, shame; how can a young girl learn to do so? Passions which often never touch her life, often only cross it. Talent indeed can do something, but we must ourselves experience them before we produce them, strengthened or toned down on the stage; they must be ennobled by the heart before we can reproduce them in the countenance and voice. But Messieurs the Managers will have sixteen year old artists, who never can attain what is required, and hence art is burdened with a proletariat out of which only in the rarest case anything can be made. The body has not attained its full growth; body, voice

and brain are overstrained, although they need the most careful attention if they are to develop into sound health and sound art. A man usually reaches his perfect power with the end of his thirtieth year, a woman not before her thirtieth. Then, when mind and body are fully developed, you may talk of art.

"What I like to sing? Everything which is noble and beautiful. In rôles I like best *Fidelio*, next *Donna Anna*, and on a par with it *Isolde*. She exhausts every womanly feeling, she incarnates a woman most to me, even if a sinful one; I can enter into her great love, her bitterness, her sorrow, and that is the utmost that an artist can demand from a rôle. It is not a rôle, it is an entire human being. My admiration for Mozart I cannot describe. I love him as I love the sunlight that warms us, that one can inhale with a perfect feeling of happiness. Wagner often rends my heart and thoughts to pieces; it is the life of a great man, with his depths and heights. Yet, methinks, we have to thank him for more than for his works; from him a spiritual feeling came into music that lets us understand much of Beethoven and specially Gluck, and comprehend what otherwise, perhaps, we would not for a long time have grasped.

"To counsel young aspirants is difficult; that is one gives one's best and nobody heeds it. But one thing before all there must be: before all industry, and then industry. Add to this voice, talent, perseverance, wide knowledge in all fields, a sound body, unlimited devotion to art—and then with time they may be something.

L. L. K."

COLONY GRUNEWALD.

EXPOSITIONS AND THEATRES.

THE Berlin Exposition of 1896 has caused a lively discussion as to the effect of such exhibitions on theatres, or, to put it with German precision, as to what favorable or unfavorable effect will the Berlin Industrial Exposition have on the attendance, the repertory and the artistic character of the theatre during the summer of 1896. Herr Alfred Holzback lately addressed inquiries to sundry prominent Berlin directors as to their opinions on the subject, and has published their views. Of course Count Hochberg heads the list, and of course Count Hochberg is non-committal. "Talk as much as you like, it will be all right in the end," is about his opinion in the vernacular. Max Grube, stage director of the Royal Theatre, says: "Hitherto experience has taught us that expositions have but little influence on the attendance at theatres. But, in my opinion, we are not justified by this experience in inferring a like result for the Berlin Exposition. Under ordinary circumstances strangers form the greatest part of Berlin audiences. Granting that the increased resort of strangers to the city is due to the exposition, yet in a great number of cases the exposition is only a pretext to visit the capital, and such visitors will stay longer than usual and explore the city."

Dr. Oscar Blumenthal opines: "As the exposition will attract a crowd of strangers, it must produce an increase in attendance at the theatres, and consequently managers have every reason to wish success to the undertaking." Director Lautenberg writes: "I unfortunately do not possess the prophetic spirit and cannot foresee what can happen in a few months. I can only infer the future from experience of the past, and this future is, for theatrical managers, so dependent on accidental circumstances that we had better expect to be enriched by new experiences than to see the old repeated. Every Berlin theatre is—not merely during a limited period of an extraordinary influx of strangers—striving to do its best to please the public, and so it will be during the exposition. As to the success of these efforts, I decline to speak. I am not a Berlin Sibyl."

Intendant Prasch is of opinion that it is an incontrovertible fact that expositions do not enhance the interest for theatrical performances. If the Berlin one be an exception he will be delighted. Director Fritzsche replies: "If the summer is rainy, the theatres will do a good business, especially if they play pieces that have had extraordinary success. If it is continuously fine weather, then, as they say in Vienna"—bother what they say in Vienna!—as they would say in New York: "Go to Coney Island." "I have Offenbach's *Orpheus*," he continues, "and Jove will fix the weather. I'm not selfish." Director Richard Schultz writes: "I regard every exposition, especially one so far from the city, as an enemy to the theatre, but it is probable that on rainy afternoons when strangers cannot go to the exposition, there will be a splendid business in Berlin. In fact, it is,

like a summer theatre, a speculation in weather." Finally Dr. Loewenfeld, of the Schiller Theatre, bursts into song:

"Ich bitte Sie, Herr Redacteur,
Was stellen Sie für Fragen,
Ob wohl der Ausstellungsverkehr
Den Bühnen wird behagen,
Ob sich "Messieurs les directeurs"
Darüber wohl beklagen.
Ja, wenn heut' schon October wär'
Dann könnt' ich's Ihnen sagen."

After our experiences of Chicago we can tell where the hayseed's money will go to if Berlin only organizes a Midway Plaisance.

The Thomas Concerts in the East.

M. R. THEODORE THOMAS, with the Chicago Orchestra of ninety musicians, will give a series of seven grand orchestral concerts in the Metropolitan Opera House in March. There will be five evening concerts on the following dates:

Tuesday, March 17, 8:15 P. M.
Saturday, March 21, 8:15 P. M.
Monday, March 23, 8:15 P. M.
Wednesday, March 25, 8:15 P. M.
Saturday, March 28, 8:15 P. M.
and two matinées on the following dates:
Tuesday, March 24, 2:30 P. M.
Friday, March 27, 2:30 P. M.

The evening concerts will begin promptly at 8:15 P. M., and the matinées at 2:30 P. M. The soloists, as announced on the following programs, are Mme. Emma Juch, Mr. Rafael Joseffy, Mr. Bruno Steindel, Mr. Edmund Schuecker, Mr. Plunket Greene, Mr. Max Bendix and Mr. Ben Davies.

The programs speak for themselves, representing as they do such a wide range of orchestral literature, and being interwoven one with the other, so as to form a perfect chain.

Season tickets are ready for delivery at Schubert & Co.'s, 28 Union square. The subscription prices for the seven concerts are as follows:

Orchestra chairs and orchestra circle.....	\$10.00
Dress circle (first row).....	10.00
Dress circle (other rows).....	7.50
Balcony.....	5.00
Boxes (first tier).....	7.00
Boxes (second tier).....	6.00
Stall boxes.....	5.00

Prices of season tickets are proportionately smaller than the prices of single tickets if purchased for each concert.

Family circle to students, \$2 for the season. Single tickets will be 50 cents.

PROGRAMS IN NEW YORK.

Tuesday, March 17, at 8:15 P. M.

Overture, Lenore, No. 8.....	Beethoven
Symphonie Pathétique.....	Tschaikowsky
Symphonic variations.....	Dvorák
Polonaise, A flat.....	Chopin
Orchestration by Theodore Thomas.	

Vorspiel, Die Mistersinger..... Wagner

Saturday, March 21, at 8:15 P. M.

Soloist—Emma Juch.

Variations, Choral St. Antoni.....	Brahms
Symphony, Eroica.....	Beethoven
Songs—	
In the Hothouse. { Studies to Tristan and Isolde....	Wagner
Dreams.....	
(Orchestration by Theodore Thomas.)	
Mme. Emma Juch.	
Introduction and closing scene, Tristan and Isolde.....	Wagner
Mme. Emma Juch.	
Overture, fantasia, Romeo and Juliet.....	Tschaikowsky

Monday, March 23, at 8:15 P. M.

Soloist—Mr. Rafael Joseffy.

Sonate, F minor.....	Bach
(Orchestration by Theodore Thomas.)	
Symphony No. 4, E minor.....	Brahms
Concerto No. 4, G major.....	Beethoven
Overture, Sappho.....	Goldmark

Tuesday Afternoon, March 24, at 2:30.

Soloists—Mr. Bruno Steindel, violoncellist; Mr. Edmund Schuecker, harp.

Two marches, E flat, G minor, op. 40.....	Schubert
(Orchestration by Theodore Thomas.)	
Symphony No. 7, A major.....	Beethoven
Concerto for violoncello.....	Molique
Scherzo, op. 45.....	Goldmark
Fantasia, Caracteresque, for harp.....	Parish-Alvars
Mr. Edmund Schuecker.	
Marche Funèbre.....	Chopin
(Orchestration by Theodore Thomas.)	
Overture, Tannhäuser.....	Wagner

Wednesday, March 25, at 8:15 P. M.
Soloists—Mr. Plunket Greene, bass; Mr. Max Bendix, violin.
Symphony No. 1, B flat..... Schumann
Aria..... Mr. Plunket Greene.
Concerto for violin..... Brahms
Mr. Max Bendix.
Overture, fantasia, Hamlet..... Tschaikowsky
Wotan's Farewell and Magic Fire Scene, Walküre..... Wagner
Mr. Plunket Greene.

Friday Afternoon, March 27, at 2:30.

Soloist—Mr. Rafael Joseffy.

Symphony, From the New World..... Dvorák

Concerto, No. 2, A major..... Liszt

Mr. Rafael Joseffy.

Bacchanale, Tannhäuser. { Wagner

Siegfried Idyl. { Brahms

Till Eulenspiegel's Jolly Waggeries..... Rich. Strauss

Saturday, March 28, at 8:15 p. m.

Soloist—Mr. Ben Davies.

Serenade, No. 1, D major..... Brahms

Recit. and Aria, Waft Her, Jephthah..... Händel

Mr. Ben Davies.

Symphony, B minor (unfinished)..... Schubert

Recit., No, I Can Bear My Fate No Longer { Freischütz. { Weber

Aria, Through the Forests.....

Mr. Ben Davies.

Overture, Leonore, No. 8..... Beethoven

PROGRAMS IN PHILADELPHIA.

March 18.

Soloist—Mr. Plunket Greene.

Symphony, No. 7, A major..... Beethoven

Ye Twice Ten Hundred Deities..... Purcell

Mr. Plunket Greene.

Overture, Sappho..... Goldmark

Symphonic Variations, op. 78..... Dvorák

Polonaise, A flat..... Chopin

(Orchestration by Theodore Thomas.)

Wotan's Farewell and Magic Fire Scene, Walküre..... Wagner

Wotan..... Mr. Plunket Greene

March 19.

Soloist—Mr. Max Bendix.

Sonate, F minor..... Bach

(Orchestration by Theodore Thomas.)

Overture, Leonore No. 8..... Beethoven

Concerto, for violin..... Brahms

Mr. Max Bendix.

Symphony, B minor (unfinished)..... Schubert

Scherzo, op. 45..... Goldmark

Marche Funèbre..... Chopin

(Orchestration by Theodore Thomas.)

Overture, Fantasia, Romeo and Juliet..... Tschaikowsky

PROGRAMS IN BROOKLYN.

March 20.

Soloist—Rafael Joseffy.

Overture, Lenore, No. 8..... Beethoven

Symphony, B minor (unfinished)..... Schubert

Concerto No. 2, A major..... Liszt

Rafael Joseffy.

Overture, Fantasia, Romeo and Juliet..... Tschaikowsky

Scherzo, op. 45..... Goldmark

Polonaise, A flat..... Chopin

Thursday, March 26.

Soloist—Mme. Emma Juch.

Overture, Sappho..... Goldmark

Romance, Damnation of Faust..... Berlioz

Bacchanale, Tannhäuser. { Wagner

Siegfried Idyl. { Brahms

Songs—

In the Hothouse. { Wagner

Dreams. {

(Instrumentation by Theodore Thomas.)

Mme. Emma Juch.

Till Eulenspiegel's Jolly Waggeries..... Rich. Strauss

Aramenti Concert Company.—The Aramenti Concert Company returned to New York last week after a most successful tour in the provinces, during which they gave sixty concerts.

A Pleasing Muscale.—Mrs. Adèle Lacie Baldwin gave two musical teas at her home, 124 West Eighty-second street, on the afternoons of February 19 and 26, and notwithstanding the unpleasant weather the rooms were crowded. The house was beautifully decorated with palms, ferns and cut flowers, pink being the prevailing color.

At the first musicale Mrs. Baldwin was assisted by Mr. Perry Averill, the well-known baritone, and Mr. Orton Bradley accompanied; at the second by Mr. Fred. Hilliard, baritone, and Miss Martha Miner, soprano, who sung several beautiful songs and a very pretty duet. Miss Siebold, soprano, also sang, and Miss H. C. Palmer, of New Brunswick, N. J., accompanied. Mrs. Baldwin, who is a charming hostess, was gowned in black satin with bodice of pink. She was assisted in receiving by Mrs. Warner and Mrs. Hilliard, Miss Constance Burlingame, Miss Rutter, Miss Roynton, and Mrs. Cheaney poured tea. Mrs. Baldwin sang a number of beautiful French and German songs, a charming little English ballad and the Lost Chord. Those who had the pleasure of hearing the latter will never forget how beautifully it was sung.



OUR LADY OF SORROW.

YOUNG Italy has awakened. Lulled to drowsy slumber by the sweet, blustering tunes of Bellini, Donizetti and Rossini, the mother of nations, the stepmother of the arts—a raped heritage of Greece—became a byword, and stolid Germany shook its fat sides with gross laughter when her music was hymned.

The land of Leonardo stirred after many childish dreams, in which the chord of the sixth menaced. She went to sleep with Rossini's contrapuntal bones sliding scales into the bowels of earth. She awoke to find Wagner straddling the peninsula, his sardonic mouth smiling, on his head the Tarnhelm of idealism and about his mighty shoulders the harsh cloak of realism. Head in heaven, feet in hell, Young Italy grasped the meaning of the parable.

Arrigo Boito was the forerunner, the John the Baptist, of the new evangel. Verdi, who had pressed out purple melodies in his youth, became a seer in his old age. With the furious speech of salacious salad days he uttered new and mystic words, but if the voice was Verdi's the words were Wagner's! He had not lost his old magic, for he could summon spirits from the vasty deep, and, unlike Glendower's, they came when summoned.

He stamped; then came and were heard—Ponchielli, Boito, Mascagni, Puccini and Leoncavallo!

Young Italy really rose up, and her new literary folk, from Verga to d'Annunzio, rival in formal finish and audacity of expression their French and German congeners, for it cannot be denied that first from Paris and Bayreuth came glad tidings of the New.

It was the greatest of all modern critics and poets, Goethe, who cunningly said that through its very limitations genius reveals itself.

"In der Beschränkung zeigt sich erst der Meister." This recalls Eleonora Duse. Duse!—a cruel, short name, subtly curt and full of strange beckonings.

Her limitations are admirable. They sharply define her extraordinary talent. Duse's is a tempered realism; a realism which, while it keenly feels the nearness of our daily environment, also takes on the spiritual impress of the mystery of motives. She has added a new shudder to the stage. In her great ineluctable eyes, with their careless, drooping lids, are sombre memories of mediæval tragedies. Lucrezia Borgia, slender hipped, low browed, girlish in profile, goes by, and the horrid hush of poison is in the air.

She is an intimate, psychologic actress, and the processes of her mind are almost audible. The fine, crafty, Italian brain works well within modern conditions, and says the most when saying the least. The tact of omission she has developed abnormally, and the things she leaves unsaid would furnish forth the repertory of a hundred actors.

This negation of gesture, frugality of line and lip, make her work sometimes gray and monotone, and sometimes implacable, and as hard as carved bronze.

But observe how eloquent the play of hands, the disposition of draperies! How curved her gait, her shuddering, gliding, inevitable, un wrinkled walk!

Her loveliness is occasionally irritating; her nose both malicious and meek in Mirandolina and Santuzza. She causes strange nausea in womankind when she sits slowly down in Sicily, her knees wide apart, peasant fashion, her eyes averted with sorrow, and hated maternity her only thought!

Then at times her evasive glance, troubled and dis-

tant, reminds me of the dim music heard in the convoluted shells of the sea.

She is ombre, and inclusive are her delicately curious gestures. Her intelligent chevelure and wide eyelashes sound a Japanese chord. She is both an arabesque and a symbol; a fowler whose argentine pipe lures us to her. Her thin, slow regard, so remote, can bustle with imprecations for Turridu, and her voice may be shrill and clamant, or thick with spiritual irony, full of brilliant tones and the laughter that consumes! Can we ever forget her marvelous orchestration of the name of Armand at the end of act four in *La Dame aux Camélias*? It was a miracle of nuancerie, complicated with passion, pain, horror, terror, remorse, indignation, rage and the agony that blinds and stabs. Yet it was but one word, and endowed with fifty glancing hues!

Her best point is her figure; it is lithe and graceful by intention and lends itself to the mood of the moment as does a finely attuned instrument. A oneness in control enables her to evoke all shades of emotion by a mere pressure of the cerebral switchboard. The tornadic outbreak in Fernande, the filip of fun in *La Locandiera*, are at her beck. Her nervous equipment allows her to play upon the nerve pulp of her auditory as does the pianist his keys.

It is soft, subtle sounding and sinister music we get. She is seldom tigerish, and she can be very tender. Yet, inseparable from her acting is the taint of morbidity. Her brain is naturally morbid. She excels in the portrayal of recondite emotions. She never will split in the ear of the groundlings, but watch her in *Fedora* and shiver you will as she reads Vladimir's letters! I can see her now aging at the internal rage, her cheek bones protruding, her mouth widened by a cruel smile, the smile of a woman who waits!

It is wondrous, her presentation of evil, of hate, and the lurking fear of death. Even her blithe moments are tinged with the grief that destroys. She is the foredoomed woman of her age. About her cradle the three Ladies of Evil, written of by De Quincey, clustered and cursed. Her tragic and vision-haunted eyes reproach across the footlights the frivolous sterilities of her generation. She is most poetic and her emotion is never staccato, theatric or futile.

To trace to its roots her art is all but impossible. The mechanism is absolutely buried. Matter and manner are imperceptibly welded and she constantly gives you the full-pitched impression of immitigable sincerity. She is a prime illusionist, but just where her art begins and nature retires is difficult to determine. Hence her hostile, cryptic attitude toward archaic criticism.

She has not yet given us her full measure, and possibly never will. It remains for her to prove if her powerful imagination can lift her to the interpretation of cleaner, saner types of dramatic life. Her soul is the stagnant fen on the borders of which Poe dwelt. There is a profound sense of reserve power in her acting. She is a young woman, yet does not give the impression of youth. She never suggests the elastic, brimming over and delicious young life of Shakespeare. I fear me greatly that she is a Decadent by natal election. She is intensive in a morbid fashion. Her odic force is enormous and her pictures are not limned with the broad brush and glowing pigments of her histrionic contemporary. These two are poles asunder in their quality of technic, and when comparisons are made I recall Goethe's remark, recorded in the conversations with Eckermann, when he was told of the invidious bracketing of his name with Schiller's.

"The world should be glad to have two such big fellows in it," said the Jove of Weimar, before whose august regard Heinrich Heine trembled and spoke of the plums on the hither road from Jena!

Duse is dangerously strange and seducing. There is a curious note to her personality. She is a latter-day Lisa Gioconda, and Whistler could paint her, as she stands in the first act of *Fedora*, her funereal robes of velvet falling about her in antique folds, and her consecrated neck curved in the direction of one who expects the Silent Mother of all—Death.

Duse has fed on the Banquet of Ashes called life; she has suffered because she has that which the cen-

tury lacks—heart. She has a great heart and she has sorrowed, as must all female things created; sorrowed at the indifference, sorrowed for the cruelty of life, and had the retching pangs of the woman who has loved and who has been despised. She is revenging herself on the world to-day by showing it the modern women, and oh! that ineffable entrance in *La Femme du Claude*! The woman of now stands in the doorway, and you are compelled to look the sorrowful sphinx full in her face.

Duse is one of Baudelaire's women; one of that sinister band whose grinding sobs faintly echo in the half forgotten pages of *Les Fleurs du Mal*. Her note is the note of pain of living, yet in all the swirling harmonies of her art she stands objectively chilly and unmoved. She plucks the heart from the burning mysterio of things carnal, yet holds it for our inspection with averted head.

This sad apparition carries with her an atmosphere of sorrow, decay and disillusionment. She is beautiful, she is fiercely ugly, she is divine, she is a devil, and she is often not a woman, but ever an artist. She is an analyst and probes so deeply that we wince. She is a synthesist and builds up character with the touch of a master miniaturist. She can be a poet and a harlot, and the perfume that invests her is of the decadence. She is an enigma, and Edgar Poe would have called her Ulalume, De Quincey Mater Malorum, and gentle John Henry, Cardinal Newman, would surely have said of her, Mater Dolorosa.

The world knows her as Eleanor Duse, the dramatic artist, whose voice is as exotic and canorous music, whose walk is rhythmic, whose pauses are poems, and to whom this quotidian life is vanity and vexation of spirit, tasting crabbed in the mouth as does the fruit of the Dead Sea.

SOME DOPPELGRIFFEN.

"Will he play again? Will he give us an encore?" they cried about me at Carnegie Hall Friday afternoon. The pretty girl who sat near me said, after the fascinating little man had bowed to his fifth recall:

"He is weakening; he will play. I see it in the little undecided motion of his head."

The girl was a psychologist, for Joseffy actually did give us a solo number. He played, and we heard the murmurings of sad fountains and the rosy mist at their base. He played Schubert's *Momen Musicales*, in A flat, and his touch was full of velvety surmises, and you could swear that the Steinway was crystal wired.

It was all at the Symphony Society concert, which brought us two welcome strangers—broad backed Walter Damrosch, fresh from his Wagner evangelization tour, and Rafael Joseffy, the piano virtuoso, who has been a stranger to New York for five years. He played the Brahms B flat major concerto, the same he gave in Brooklyn several weeks ago. He was in a bigger and more eloquent mood yesterday.

The allegro was massive, the scherzo was a marvel of sad, swift, rollicking syncopation, and the andante most poetical. Anything more sincere and exquisite than the closing bars has never been heard in this city from a pianist. It was as tender as a May night, and June was its color.

The Magyar finale gave us the old Joseffy, fine, precious, a technic like Fortuny's, and full of artistic reticence. The nobility, earnestness and repose of the man are almost appalling. He played Brahms, a caviare composer; he even played his encore with the piano lid closed, and how beautiful was his tone quality! It is ideal piano playing. Others may dramatize, thunder and pick pretty tunes. Joseffy is the unique piano artist of his generation, and his modesty is heroic.

The Goddess of Truth, a lyrical variation on The Palace of Truth, was presented for the first time in this city at Abbey's Theatre last Wednesday night, and it was a genuine first night success. The book is by Stanislaus Stange, and the music by Julian Edwards. The story is, of course, Gilbertian. Truth in the disguise of Galates tells the young sculptor that modeled her that all must speak the truth for twenty-four hours in the kingdom of Bulgaria—or was it Roumania? There were lots of amusing complications, and a love story winds amiably throughout. The sculptor is in love with the princess of the realm, but her father would marry her to the Prince of Rou-

mania. Truth is the *deus ex machina* that brings about the marital catastrophe.

The first act is the better, for one's expectations are aroused, and they are not gratified in the second act. This latter combines many dull moments and the usual padding of horseplay. There are many biting lines in the piece, satirical but hardly witty. Mankind is scored, nor is womankind spared. But the fooling is malevolent and the spoken lines met with encouraging laughter. The lyrics are of the conventional pattern.

Mr. Edwards is a sound, scholarly composer. We all remember his King Renée's Daughter. He has fluency of expression and admirable taste in scoring. He shows humor, as the duo for the two kings in the second act proved. He has written much lively music, lacking on the whole in individual profile. There were echoes, but agreeably handled and diverted into personal channels by a skilled hand. We heard Wagner, Balfe and Verdi, and again Wagner and Händel, and there was a duo that suggested the Mascot, and the trio Auf Wiedersehen was of the folksong variety. But it was pretty and Mr. Edwards' taste is unimpeachable. In a word, he has contrived much engaging music and his contribution to the evening's entertainment was largely in advance of the librettist's.

The performance was good, only no one sang very well but Richie Ling, and no one acted very well but Leo Dietrichstein, and he couldn't sing, because he has no voice. Joseph Herbert, as the King of Bulgaria, made the most of his part, and several times rose superior to his lines—and to the thorns that lurked in the prima donna's flowers. Fred Solomon played the little fat King of Roumania with all the familiar Solomon cadenzas. Richie Ling has never sung as well, spoken as well or acted as well as he did this time. He got plenty of applause.

I mourned openly when I saw the comic old maid. Why must the lady appear in all comic operas? Then there was a chorus of soldiers that danced, and we all remembered Mr. Gilbert's last opera at the Broadway Theatre. Jennie Wethersby was the lady with the hideous make-up. This sort of fun is tiresome, especially the comic solo. There was a piece of marble that played very well during act second. Its possessor was exempt from the universal curse of truth telling. But that second act should be cut.

Lillian Russell, who looked better and acted better than in any opera since Apollo at the Casino, was the Goddess of Truth and the Princess Alma. Her voice was powerful and telling, and her costumes dreams of satin and diamonds. She caused much enthusiasm, and her face was as pretty and as immobile as ever. She is hardly the Duse of the comic opera stage yet, although she must be credited with more archness and vivacity than usual. Her diction is of the same old stilted sort, and her singing was both reckless and brilliant. But she got many encores.

In the duo in the second act with Mr. Ling there was some kissing of a tantalizing, tropical sort. A solemn, stout man who sat near me sighed pompously when Mr. Ling planted several osculatory home runs, and his wife said something about Tarrytown and train time. It was admitted by several experts present that Miss Russell's kiss technic has improved, and while she has not attained the consummate Nethersolian virtuosity, she shows promise for a beginner. Naturally there were the accustomed rude laughs when matrimony was mentioned by Miss Russell. We are given to delightful public exhibitions of taste in this respect. Lillian looks thinner, but she isn't, and oh! Mr. Comstock, she danced, and we saw those bicycle legs. It was all entertaining, and the authors and Stage Manager Max Freeman were called before the curtain. Mr. Freeman's production is sumptuous and exceedingly effective. Max is an artist.

Lillian said to herself: "I'll make them bend the rusty hinges of worship," and so a delirious audience at Abbey's on Wednesday night applauded her and demanded hungrily for repetitions of that kiss duo. Mr. Edwards, the composer, who is both clever and learned, looked bored when a tornado of applause broke out after Richie Russell had kissed Lillie Ling—I beg pardon, after the duo was sung. Mr. Edwards knew that his music, nor yet the music of Verdi,

could compete with the attraction on the stage. A kiss made Nethersole's Carmen a flaming success. Those kisses in The Goddess of Truth would float safely into the dock of triumph any opéra comique. Osculate, mes enfants, osculate, for all the world loves honest kissers!

Flowers played a big part at Abbey's. Joe Herbert sat down twice on the thorny path of dalliance and caused apoplectic laughter, and little Leo Dietrichstein was nearly swamped under the load of roses sent across the footlights by Lillian's admirers. Clever Leo should cut his song in the first act. He phrases nicely, but the rim is worn off his sympathetic voice. Why doesn't he introduce a variant of his Trilby speech and say: "Messieurs, messames, I can no sing musique, mais, I veel spik my song."

It would be more effective.

I met about twenty-eight managers of native comic opera in the lobbies, and they all exclaimed: "Did you see that 'business' at the last of the act? That was stolen from my piece."

To which one might have replied: "Yes, Your Excellency, especially the dancing soldiers."

Light opera stirs up more wrangles than religion.

Another sporadic and idiotic outbreak in the society for the prevention of living. We are told by virtuous whiskers at Albany that Sunday concerts are immoral and must be stopped. It's all right for the music critics, who are pious and hate to work Sundays, but how about a bored public?

Sunday is a day of horror to most people in New York, and a new terror is to be added. I suppose the logical conclusion will be the curfew and the suppression of affection on the Sabbath. In Boston, the town of Mrs. Jack Gardner and lentils, a mob of fanatics are howling down Berlioz's Damnation of Faust as being unfit for publication on Sunday. Little wonder we react and take an interest in prize fighting, even of the elocutionary order. Nature dammed up must break forth in riant pustules. Gorge, swell and be merry, for to-morrow we will be legislated!

The song whistled by the musical thief who robbed a flat the other afternoon was She May Have Seen Better Days. The lady who unwittingly accompanied him on the piano intends suing for libel any newspaper that mentions the fact in a facetious manner. What an idea for burglars, anyhow! A live, talented professional might fetch a pianist with him to lull the house. It would boom the pianistic community, which is rather depressed since Paderewski's advent.

I am crazy about Duse!

So I was three years ago, and then I had but little company with me in my lunacy. Now I am sure that there exists a large Duse clientèle in this city, and one that will swell with every performance. I was surprised, even amused, at the wild enthusiasm of last Monday night a week ago at the Fifth Avenue. You might have supposed that the audience was Italian until the familiar faces of first nighters (a delectable band of cynics) were discerned.

Such cheering, and then that bald fat man who waved his handkerchief frantically after the fourth act! He must have taken the Italian woman for Loie Fuller or some other of the brilliant shows that win the suffrages of the cultured.

At all events, the enthusiasm was genuine and not of the "goober" sort. It came from the pit and boxes, and not from the galleries. Indeed I hear that Duse is not considered "emotional" enough by her compatriots, and does not "say" things quite as sonorously as the lovers of the old-time dramatic art would like.

Of course her company is mediocre, and so is Bernhardt's, for that matter. The Italians, however, show less of machine drill and antiquated conservatory methods. I admit that the leading man was a sight to behold. His evening clothes were built by a butcher and his movements, while not exactly angular, were certainly not graceful or easy. He seemed raw until he had something to do, and then he did it with celerity and force. His finale of the third act was excellent, and Duse has him trained so as to make the outburst in the fourth absolutely free from the usual melodrama. His accents were sincere and

his grief at the close of the play unaffected. He is called Rosaspina, and nature has not made him as pretty as his name.

I noticed some familiar faces in Duse's troupe. Ettore Mazzante played the elder Duval here three years ago and Bertoldo and Solazzi were here before, unless I greatly mistake those Hibernian tresses of Solazzi's.

The scene in the fourth act looked like a South Fifth avenue table d'hôte. The set was shabby until Duse entered, and then!—well, then we forgot all about costumes, scenery and the uninteresting faces of her support. But, really I must award praise to the company for its ease in conversation. Italians are born talkers. The dialogue was a marvel of phrasing, and such a thing as a cue did not seem to exist. Speeches were dovetailed, clipped, interrupted, and above all hung the atmosphere of verismo.

The group at the card table interested me. A stout woman with melting eyes who looked like a Duse without a history—Duse has a tremendous one, you know—regarded placidly the players. Beside her sat Anthony Hope Hawkins, the author of The Prisoner of Zenda, or at least his Italian counterpart. Coqueting, and with a faint mustache on her upper lip, was Mantelli, the contralto, but Mantelli fuller and gayer, and the other men looked like anything but actors. Not a fascinating group, but they are trained, these people, and carry off with a light hand much that is spluttered and churned into theatrical fury by those who would smile pityingly at the curious dressing.

My humble advice is to see Duse; see her as often as your pocketbook will allow you, and if you are an actor, and are lucky enough not to be playing, why, go and study and grovel at the feet of a genius, for, my dear girl and my dear boy, this is the dramatic art of the future. The public is growing tired of the obvious, the mechanical and the academic formula which says: "Move thus to express pity, and thus to represent passion."

Duse goes to nature, and she is, as Maurel truly said (only he meant to be uncomplimentary), "anti-artistic." So she is; that is, if art must be compressed within set scholastic forms. Get thee to a Duse, I pray, and prate no more about technic! Here is the greatest of all technics, and it eludes your critical grasp because of its absolute simplicity. Get thee to a Duse, I say, and learn true art!

When Yvette Guilbert, the lady with the vicious shoulders, declares that she earned \$34,000 in America, she possibly exaggerates; but not to any large amount. She certainly earned between \$25,000 and \$30,000 here, and the reason I can give these figures is that her manager, Ted Divette Marks, did not tell me.

When he doesn't say it, it's so.

Paul Verlaine's son says that he was hypnotized, so he could not attend his distinguished parent's funeral. Anything that a son of such a sire says or does "goes." He is certainly not to blame for any eccentricities.

Following fast on the footfalls of the news that Lombroso was convicted of plagiarism, and that pauvre enfant Alfred Austin was praised by that jackass Nordau, comes the intelligence that the very modern Italian poet and man of letters, Gabriele d'Annunzio, has been accused of pilfering from Sar Peladan (a literary filcher himself), Baudelaire, Shelley, Longfellow, Paul Verlaine and Maeterlinck.

God is good to the degenerates!

Six thousand dollars is said to be the sum subscribed by the members of Mr. Seidl's new Metropolitan Orchestra. A man flushed and indignant rushed into the Aschenbroeck Club—a club for musicians, and a good thing for them—and yelled:

"Hev you hird vot dot geld is put up for das orchester? Nein? I tell you. Six thousand dollar, thirty thousand mark, und von hundret und twenty thousand bier. Mein Gott!"

It does seem a shame, as Mark Twain used to say, to spend \$6,000 for music when honest men are starving for beer! Six thousand dollars equals 120,000 beers. Is that correct?

Ten years was recalled last Saturday night at Lüchow's. We got a glimpse of Joseffy socially, and

the beer and conversation flowed, a tranquil duo of delight. I saw strange things. Constantin Sternberg black as midnight, and not a day older than when he passionately argued with Otto Floersheim and Franz Rummel at Lienau's about the merits of the New Russian in music. Walter Damrosch, tired but full of fight, told me that he was weary of conducting and meant to give up after this season and devote two years to composing. Happy man!

In a corner, conversing with evident appreciation of each other's merit, were Alexander Moszkowski Lambert and Leopold Winkler. The bloody chasm has been bridged and peace reigns. Leopoldchen remarked that Lambert is so busy that he teaches all the week and on Sunday defeats the excise law by having a side door for pupils, and Monsieur Lambert retorted with admirable satire by calling our attention to the marked resemblance of Winkler to Chopin.

Sternberg said witty things to Sam Franko, and Bruno Oscar Klein beamed admiration upon Herr Lohse, the assistant conductor of the Damrosch Opera Company. That talented and modest young man told me he had never been out alone in this country but one other time. He is devoted to his wife, the famous soprano Kafsky.

I enjoyed Edler von Sternberg's enthusiasm over Joseffy. He came on late from Philadelphia especially to hear the Brahms concerto. Albert Mildenberg, handsome and big, and young Dannenberg, two devoted pupils of Joseffy, were there, and so was Host Lüchow, who is very fond of Joseffy's playing. I begged Harry Rowe Shelley and Bob Thallon to see Joseffy after the concert, but they are both too fond of spending Sunday in Brooklyn, besides Shelley had to play the organ. Bob recently took a header from his wheel, and the northeastern portion of his lofty dome of thought looks like a mince pie struck by lightning. Bob wears a neat little tab over his eye, and we have changed his title from the Beethoven of Brooklyn to that of the Wotan of Williamsburg.

August Spanuth, the talented pianist and music critic of the *Staats Zeitung*, told me during the evening that he is at work on his second piano concerto. He is also working at Tschaikowsky's second piano concerto in G, the one introduced here by Franz Rummel. And that reminds me. Who has my copy of the piano score of this concerto? Rummel gave it me, with the cuts he made, when he played it with Seidl. I lent the piece, and to whom I can't say. This is an excellent time for a general alarm. J. F. H. Meyer, another Joseffyite, was also at this love feast.

Al Neumann, playwright and bold, bad man, was of course to the fore, and told us of his new and forthcoming play, *The Absent Boy*, which is to be done at the Garden Theatre.

And then Charles F., the dear Guvnor Tretbar, who was serene and happy over his boy's big triumph. Ah, Joseffy, you sly dog, it was worth waiting five years for such a night! Franz Kneisel, the celebrated violin virtuoso, was present to congratulate his old friend on his success.

Joseffy was brilliant. He was witty, ironical and a perfect host. I asked for an omelette; he ordered twenty and at intervals said:

"If only Marc Blumenberg were here," and deplored the cruelty of the piano trade that kept him in the West.

He was delighted at Rosenthal's proposed visit—he was his pupil and is his pet, but next to Rosenthal comes for Joseffy, Paderewski, and his name was often mentioned. Anyone who was foolish enough to praise Joseffy to his face was answered with a stifled yawn:

"You make me tired."

Then we went up town and met Max Freeman and talked stage management until it was time to go to bed—or breakfast.

Spring is truly with us.

JAMES HUNEKER.

Chamber Music by Poles.—The second of a series of three joint recitals of ensemble chamber music, given by Miss Antoinette Szumowska in conjunction with Messrs. T. and J. Adamowski, of the Boston Symphony Orchestra, will take place on Monday afternoon, March 9, at 2:30, and the following interesting program will be performed: Sonata, A major, Beethoven, Miss Szumowska and Mr. J. Adamowski; solo, Miss Szumowska; trio, Schumann, Miss Szumowska and Messrs. T. and J. Adamowski.



BUFFALO, N. Y., February 29, 1896.

THE last of the series of concerts by the Buffalo Symphony Orchestra, season of 1895-6, was given in Music Hall last Thursday afternoon and evening. It was a great success and wound up the season in brilliant fashion. The concert was a decidedly Wagner one, and it is a credit to the musical taste of this big town that it was received with extreme favor. All but two of the program numbers were from compositions by the great genius of Bayreuth. The soloist was the one who, of all living vocalists, was the best fitted, perhaps, to participate in such a concert—Amalie Materna.

For who possesses more of authority regarding the vocal interpretation of Wagner, and who can better exemplify this knowledge? It must be admitted that Materna's voice is not what it once was, but it is still a glorious one, and for dramatic fervor, deep and subtle appreciation of the score, and vocal skill, her singing was superb. Her selections were *Elisabeth's* song in *Tannhäuser*, beginning *Dich theure Halle grüß Ich Wieder*, and *Isolde's* death from *Tristan und Isolde*. The applause which greeted both of her solos was tremendous, but the artist stuck to her promise given to Wagner many years ago and refused to follow up one of his arias with a song of a light character as an encore piece. She declined to sing again after her first number, but after the second one repeated the *Tannhäuser* aria.

The Wagner number for orchestra alone was the Ride of the Valkyries from *Die Walküre*. The spirit of the performance was good and the ensemble was excellent as a whole; the one defect apparent was the weakness of the violins; the recurrent "galloping" figure for the high strings was almost wholly obscured by the heavy tones of the brasses.

The symphony number was the great work of Tchaikowsky in B minor, the *Pathétique*. This was also played at the first concert of the season, but it may be safely said that the audience enjoyed it more upon a rehearing than before. The other piece for the instrumentalists was the charming ballet music from Goldmark's *Queen of Sheba*.

It is with regret that *au revoir* is said to the Buffalo Symphony Orchestra. The season has been one of high resolve and faithful endeavor. Devotion to musical art in its highest form has inspired the efforts of the management, and from an elevated standard of excellence there has been no deviation. The works presented have not always been of a classical nature, of course, but among the lighter and more modern compositions presented there has been nothing trashy, nothing base. Mr. Fred. C. M. Lautz has again shown his unshaken fidelity to the best in music and his public spirit as regards this community. Rather than pander to the tastes of those who prefer "popular" music he has time and again chosen to put up with money losses. If people chose to come and

hear the kind of music furnished by the band which he is backing, well and good; if not, the concerts go on just the same. In any case there is never any defection from the standard of excellence, and never will be.

To the credit of the people of this city it must be said that the concerts have been splendidly patronized, although not as well as they deserved nor as well as they will be in the future. Twice every fortnight a hall seating about 2,000 persons has been nearly filled. The growth of musical taste in Buffalo has not been very rapid, but it has been sure. I have not yet been informed whether Mr. Lautz came out "whole" on the season's venture or not; if he has it is the first time since the Buffalo Symphony Orchestra was organized.

In this retrospective glance, the part contributed by Director John Lund should not be overlooked. His thorough knowledge of music, his intimacy with the correct traditions of instrumental art, his ability as a conductor and his executive ability, and, what is not the least consideration, his capacity for hard work and his willingness to perform such labor, have borne fruit in a series of concerts of great excellence. In order that the estimate placed on the artistic value of these concerts by your correspondent may not seem to be affected by local pride and prejudice, it may be remarked that nearly every famous artist who comes to Buffalo to assist in the performances expresses surprise at the excellence of the band. Joseffy hugged Mr. Lund, he was so delighted with the accompaniment to the Liszt concerto in A major; Mme. Materna did not hug him, but in my hearing she expressed the greatest admiration of the work of the orchestra.

Although the season proper has come to an end, the thirst for the music of Richard Wagner is so great in this town that Mr. Lautz, in response to a request by several patrons of the orchestra concerts, will give a special Wagner matinée next Thursday. The soloist will be Mr. Hartfuer, concertmeister of the orchestra.

The Damrosch German Opera Company gave Lohengrin on Tuesday evening to an audience whose proportions may be gauged by the fact that the box office receipts were \$4,500. The big auditorium of Music Hall was full; many stood throughout the performance. The music drama was given with the following cast:

Lohengrin.....	Max Alvary
Ortrud.....	Riza Eibenschütz
King Henry.....	Gerhard Stehmann
Tearamund.....	Demeter Popovici
Herald.....	Wilhelm Mertens
Eila.....	Katherina Lohse-Klafsky

The performance was a grand and inspiring one, one that left a permanent impress on the music life of the community, but it was several degrees removed from practical perfection. The greatest drawbacks were the occasional shortcomings of Mr. Alvary and the weakness of the chorus. At times the voice of the great Wagnerian tenor broke out like a burst of glorious sunshine through a rift in the clouds, and the effect was truly inspiring. But too often it happened that, in the lower range particularly, his voice lacked the true, vibrant ring, his vocalism was false, with a consequent deviation from pitch. Mrs. Klafsky was in excellent voice, and her singing was full of dramatic power. I liked it the best of all, but there were many present who thought that Riza Eibenschütz was the real "star" of the performance. Her work was certainly admirable, as was that of Mr. Popovici. His acting excited great admiration. There was no fault to be found either with the work of Mr. Stehmann or Mr. Mertens.

The work of the New York Symphony Orchestra, under the direction of Mr. Damrosch, was superb. It is to be

doubted whether the audience did not enjoy it more than they did the efforts of the vocalists.

Mr. Damrosch ought to feel encouraged to bring his company here again. More pronounced encouragement than was given this time could not be asked.

J. T. EDDY.

Worcester County Musical Association.

THE new organization of the working force of the Worcester County Musical Association is now completed and the several officers and committees are laying out the work for the next festival.

Public attention has been so fixed upon Mr. Munroe, who so ably managed the affairs of the association for many years, that little thought has been had of his associates; consequently, when he retired there was a general feeling of uncertainty as to the results. But a careful investigation and consideration leads to the opinion that the men upon whom the responsibility now rests will be found equal to the demand made upon them.

The new president, Mr. Bent, made as one of the conditions of his acceptance of the position that the affairs of the association should be administered by committees under competent heads, all of course subject to his supervision, for which duty he is well adapted, his business training at the head of one of the largest financial institutions of the city having made him a successful organizer and manager. He has also been a member of the board of government of the association since its organization in 1879, and on friendly and intimate terms with the last president. He was for some years president of the old Choral Union.

The executive committee, which will be charged with those duties that would naturally fall to a manager, consists of the following: Messrs. Bent, Davis, Downey, Bliss and Williams, and it is regarded as a strong and able committee.

Mr. Downey, the vice-president, has been on more intimate terms with Mr. Monroe than any other member and is therefore exceptionally well informed on festival matters. He is energetic and active and has always taken a very prominent part in the business of the association.

Mr. Davis, some years president of the association, is a wealthy man of affairs, and has been the promoter of some of the important changes lately made in the methods of administration which are already working for the advantage of the association. His active interest is more in evidence than ever.

Mr. Bliss, who is the new treasurer, has not been long on the board, but has already given indication of the good judgment and seal that will dominate him.

It is learned that the members of the board feel they are fortunate in securing the interest and services of Mr. Chas. A. Williams, the manager of the successful music house of Gorham & Co. He is possessed of some of those qualifications that made Mr. Monroe so successful, which are essential to the success of an affair of the kind. His wide knowledge of singers and instrumentalists and a special faculty for managing shows of a high class will make his services of special value. It is to this sub-committee the association will look for ideas, as well as work, and it is believed it is fully competent.

Able and energetic men are all on the committees, some bright young men having been added the past two years, and while there is a general expression of surprise and regret that Mr. Munroe has retired, the impression seems to prevail in the town that the festivals will maintain their present standard, possibly making some advance and improvement over old methods as the men get accustomed to their work. But, however that may be, the new management must be greatly encouraged by the cordial greeting that meets it on all sides, to which this paper cheerfully adds its good wishes.

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CINCINNATI, February 20, 1896.

THE "Pops" season closed last Sunday with a tremendously large audience and a "merely nominal deficit," according to the president and backer of the orchestra. Mr. Michael Brand's programs have been fresher than formerly, and the list of soloists contained some notable names. But it cannot be said that anything was actually accomplished at these concerts. With a single rehearsal, a good orchestra and an able conductor can do nothing adequately. The "Pops" entertain some two thousand persons each Sunday, but they do little or nothing for the cultivation of popular taste.

At the last concert Rivarde made his first appearance here. I could barely squeeze my way into the theatre, but from where I stood the violinist seemed to have an unusually small tone, nor was his technic above reproach. Rivarde excels in harmonies. His Wieniawski number was an improvement on the Mendelssohn concerto performance.

Mr. Brand's last program was given over largely to Cincinnati composers, including Andrew Nembach (Spring overture), Theo. Meyder (Orpheus waltz), Lino Mattioli (Renaissance gavot), Michael Brand (Aphorisms for strings), Alois Buschle (Maybell's intermezzo).

Apropos of the "Pops," the Symphony Orchestra Association is thinking seriously of giving twelve Sunday popular concerts next winter with Mr. Van der Stucken as conductor, and of giving twelve symphony concerts instead of twenty as originally intended. The Sunday concerts would be given on weeks alternately with symphony concerts. The association will probably ask

the co-operation of the backers of the present "Pops," and should this be refused the concerts might possibly be given independently, though it is to be hoped there will be no conflict between those who are trying to do something for the cause. As a large part of the money that goes to maintain the present "Pops" comes from two gentlemen who are also deeply interested in the Symphony Orchestra, the new plan stands a good chance of being adopted.

* * *

The plan to enlarge the Odeon at the College of Music has been definitely abandoned. The architect found that it would be impossible to lower the floor without great expense. It was a matter of great regret to President Neff, who had set his heart upon enlarging the Odeon by some fifty seats, so that the Symphony Orchestra, Apollo Club and other musical societies could make the college their headquarters once more.

Mr. Van der Stucken is still at work examining the different departments of the college. He has made up his mind upon one important point. There will be no "assistants" next year. The best of the present assistants will be made regular instructors, the others will leave. A large number will be dropped from the list of teachers, and if any new appointments are made they will be men of reputation.

This and the appointment of a new board of examination will strike at the very root of the abuses that have crept into the college methods.

The appointment of a successor to Mr. Leandro Campanari, head of the violin department, is one of the chief topics in musical circles. Mr. Van der Stucken naturally wants to have his concertmeister, M. José Marien, at the college. The latter, however, is subject to another year's contract at Miss Baur's Conservatory of Music. Mr. Van der Stucken explained the situation to Miss Baur the other day, and it is possible that Marien may be released. Mr. Van der Stucken has left the whole matter in Miss Baur's hands.

I understand that Mr. Richard Schliewen, first viola of the Symphony Orchestra, will be at the college next year.

* * *

Mme. Albani produced a doctor's certificate as to the state of her larynx, and there was no Albani concert at the Pike Opera House last Tuesday night.

* * *

The second Apollo Club concert last Thursday night was an improvement over the first, both in the arrangement of the program and the work of the chorus. The

male choir had evidently been strengthened. The Glee Club element in the program was reduced to a minimum. The principal choral numbers were Goring Thomas' Sun Worshippers, Schumann's Gypsy Life, Bruch's chorus of Romans from Armenia, and Hamerik's Harvest Dance. The latter is a severe test of a chorus of women's voices, and a bit beyond the Apollo's choir. The second alto part is unusually low and demands what few choruses can ever hope to attain—the true contralto quality.

In some of the male choruses the old fault of letting a single tenor voice overtop everything was once more apparent. In Gruppe's What the Birds Say, however, where Mr. Lemmon had an actual solo, and in Mendelssohn's Vintage song, the balance was admirable, and the chorus showed something of the finish that has been characteristic of Mr. Foley's training. Schumann's Gypsy song was sung with spirit and precision, and the Sun Worshippers, more than any other number, perhaps, showed the improvement in elasticity and in the blending of the voices.

Mr. W. H. Rieger, the stand-by of so many concert programs in Cincinnati, sang the solos in the Goring Thomas number befittingly. In the Schumann songs his voice had not its usual quality. Miss Ethel Chamberlin has a pretty voice musical and pure. It is, however, scarcely mature enough for concert work.

The Marien String Quartet and Frederic Shaler Evans, pianist, of the Conservatory of Music, gave the following program in the Pike Opera House last evening: Quintet, op. 44 (E flat major), Schumann; sonata (piano and violin) A major, César Franck; quartet, op. 27 (G minor), Grieg. The program announced the performance of the Franck sonata as the first in America. It is hardly possible to form a clear idea of this work at a single hearing. It left an impression of vagueness and of Brahminism.

The playing of Mr. Evans was a bit wooden, though his relative values were exact. The string quartet did some good. After the first movement of the quintet there was clearness of purpose, precision and well contrasted expression. Mr. Marien subordinated his instrument more to the others than at the quartet's first concert. The best work was in the romanze and intermezzo of the Grieg quartet. There was breadth and musical feeling. The whole concert showed the results of persistent and sympathetic study.

* * *

The May festival magnates, who are among Mr. Theodore Thomas' most intimate friends, say that Mr. Thomas has accepted the Brighton Beach offer.

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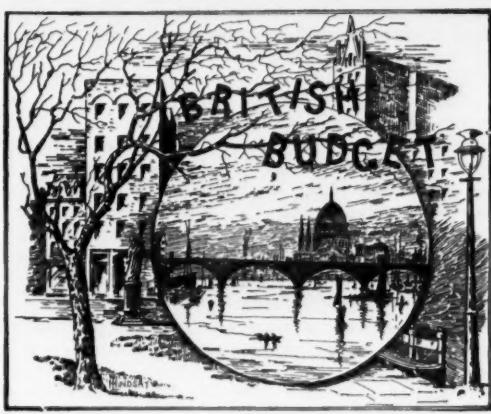
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BRITISH OFFICE OF THE MUSICAL COURIER,
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SIR A. C. MACKENZIE has consented, I understand, to conduct the remaining concerts of the present season of the Royal Choral Society, which close on April 23. At the last rehearsal, on Monday night, the secretary of the society, Mr. Wentworth Cole, intimated that the post of conductor would not be definitely settled upon this season. There has been considerable correspondence in the papers about it, in which the British edition of THE MUSICAL COURIER has taken a prominent part; in fact, it was this paper that led off this discussion by a very able article by one of the best posted musicians in London. In this, as from the articles and letters which have appeared from members of the choral society, it became evident to the committee that unless the conductor pleased the members of the choir the latter would withdraw in large numbers, and it has been suggested that the choir be called upon to express their views in the matter by voting for anyone whom they thought eligible.

Next week the first Philharmonic concert of the eighty-fourth season takes place, and the first concert of the Bach choir, when M. Bruneau's Requiem will be produced. The principal item of interest in the Philharmonic will be Borodine's symphony in B minor, the second symphony by this Russian composer.

The rehearsals for Dr. Stanford's Shamus O'Brian are progressing very satisfactorily under the conductorship of Mr. Henry J. Wood. Dr. Stanford is highly pleased with Mr. Denis O'Sullivan, who takes the title rôle.

The Crystal Palace Concerts opened last Saturday, when

Mrs. Katharine Fisk made another of her successes there. Herr Burmester, the violinist, made his first appearance at these concerts with tremendous success.

Mr. and Mrs. Henschel leave London on the 21st of next month, and give their first concert in New York on the 30th prox., which will be the beginning of a five weeks' tour throughout the United States, in which they visit eighteen towns. They will return to England about the middle of May.

Mr. Ben Davies and Mr. Watkin-Mills will sail about the last of the month and Mr. Ffrangcon-Davies about the middle. All three will sing at the Cincinnati Festival, as will also Mme. Medora Hensen.

Herr Franz Fischer, of Munich, who is highly recommended by Dr. Richter and Herman Levi, will give a piano recital of Wagner's advanced music in the Queen's Hall on March 6.

Signor Tamagno has fully recovered his health, and sang in a performance of Samson and Delilah at Monte Carlo on Tuesday.

Sir Augustus Harris is now in Italy, consulting with Signor Mancinelli, and generally preparing for his forthcoming season.

The first steps have been taken toward raising a fund for Sir Joseph Barnby's children, who, I understand, have been left unprovided for. Details of this will appear in my next letter. The principalship of the Guildhall School of Music is still a matter of much discussion, but up to the present I believe that Mr. W. H. Cummings seems to be the most popular man for the post.

Miss Lilian Tree, of whom I have written many times, is engaged by Sir Augustus Harris for his forthcoming seasons of English and Italian opera.

Mr. Ernest Cavour, concert manager, has arranged a provincial tour for Miss Macintyre, during March and April.

The two Nikisch concerts, under the direction of Mr. Daniel Mayer, will take place on April 20 and May 4.

Mr. Mayer, who is busy as usual, has arranged a concert with Mr. John Lemmone, the Australian flautist, and among other things he is introducing Société des Instruments Anciens.

Herr Kes, who soon completes his engagement in Scotland as conductor of the Scottish Orchestra, will come to London to reside during the season.

Signor Emilio Pizzi leaves to-day for Italy, for two months of quiet and composition, in which he hopes to accomplish a good deal of work.

Miss Beresford Joy, of San Francisco, who has been singing in London for some years, returns to her home to-day on a visit. She studied with Madame de la Grange,

in Paris, and her beautiful contralto voice and artistic style have been much admired here.

Mr. Harry Furniss, who has recently returned from America, gave a very interesting entertainment entitled "America in a Hurry," in the Queen's Hall, on Monday, to the delight of a large audience.

Mrs. Emil Behnke, the well-known authority on voice production, delivered a very interesting lecture on Voice Use in Speaking, last week.

We also had a very interesting lecture on Terpsichorean Art in the Eighteenth Century, and Dr. Hubert Parry's third lecture on Idealism and Realism in Music.

I understand from THE MUSICAL COURIER'S Manchester correspondent that Mr. Brodsky, leader of the Hallé orchestra there, has resigned his position, and there is a probability that Mr. Rigegari will be appointed in his place.

Mr. Watkin-Mills, owing to his American tour, has had to refuse numerous and important engagements in England this spring, among them being the jubilee performance of Elijah in the Albert Hall.

Mr. Robert Newman, the enterprising manager of the Queen's Hall, has just arranged with M. Lamoureux, the famous conductor of Paris, to bring his orchestra of 120 men to London for three concerts, which will take place on April 13, 16 and 18. Owing to the expense the best seats will be sold at a guinea each.

Miss Ella Russell is certainly a great favorite in England, no stronger proof of which could be given than the fact that she is engaged for four of the most important jubilee performances of Elijah for this year, one for the Royal Choral Society in the Albert Hall, on April 23; one for the Norwich Festival, and one at Huddersfield. Her engagements are numerous, and extend up to February 3, 1897.

Mr. George Watson, the able and amiable secretary of the Royal College of Music, passed away at the age of fifty last week. He was highly popular with the students and professors.

CONCERTS.

There have been plenty of concerts the past week. Many amateur societies, among them the Strolling Players' Orchestral, the Royal Amateur Orchestral, and the Stock Exchange Orchestral societies, all gave good concerts.

A charity concert was given by the Plowden Bijou Orchestra, which consists mostly of lady amateurs, and is doing much for charity.

An all round excellent performance of The Hymn of Praise and Rossini's Stabat Mater was given by the Queen's Hall Choir on Wednesday. The artists were Miss



CORINNE MOORE-LAWSON,
Soprano.



HEINRICH MEYN,
Baritone.



MARGUERITE HALL,
Mezzo Soprano.



GERALDINE MORGAN,
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Alice Esty, Mme. Belle Cole, Mr. Ben Davies and Mr. Watkin-Mills.

At a concert organized by Mr. Watkin-Mills at the Battersea Town Hall, on behalf of the Bolingbroke Hospital, several Americans appeared, among them being Miss Regina de Sales, Miss Esther Palliser, Miss Edith Miller, from Winnipeg, and Mr. Whitney Mockridge. Altogether it was an excellent concert and added £150 to the funds.

Dr. Joachim made his rentrée at the Popular Concerts on Monday, and was greeted by a hearty burst of applause, which was sustained with determination until he had acknowledged it apart from his colleagues.

The St. James' Hall ballad concerts came off as usual, when the hall was crowded with people who like to feast on this class of music. Besides the singing, dramatic selections are given by leading actors and actresses. It is said that Langtry gets £100 for each appearance at these concerts.

The Royal Choral Society gave a fine performance of Gounod's *Redemption* on Wednesday night.

One of the most important musical events of the past week has been the case of Healey v. Ffrangcon-Davies, the well-known baritone singer, in which Mr. Healey, concert agent, sued Mr. Ffrangcon-Davies for breaking his contract. This agreement was entered into in October, 1891, and was to run for five years, Mr. Ffrangcon-Davies agreeing to pay Mr. Healey 10 per cent. on all engagements he received, and Mr. Healey was to push him as his principal baritone, and especially push him for London engagements. Mr. Ffrangcon-Davies complained that Mr. Healey did not push him as he should have done, and gave evidence in court to the fact that of something like \$3,500 worth of engagements which he received on the average for the years 1892, 1893 and 1894, he secured something like \$2,500 of this himself, on all of which he had to pay Mr. Healey 10 per cent., and then it was alleged in court that Mr. Healey threatened to break the engagement at the end of 1894, and that he also ran Mr. Ffrangcon-Davies down to other artists. The case lasted nearly two days, and several witnesses were called, the result being that the jury awarded Mr. Ffrangcon-Davies the case, but no damages.

E. V. ATWATER.

James Fitch Thomson.—James Fitch Thomson, the eminent baritone, who is as successful this season as he is busy, is engaged for two song recitals in Philadelphia during the week of the 23d.

Did Not Like Mr. Damrosch's Talk.—*To the Editor of the Herald*—I was present at last night's Symphony concert and heard Mr. Damrosch's rebuke to the audience. I consider his remarks very much out of place. The facts are simply these: Mr. Joseffy played a concerto in masterly style and received an ovation from the audience. He was called out six or eight times and was expected to play an encore. He had done so at Friday afternoon's rehearsal. Had Mr. Damrosch simply thanked the audience for their kindness and appreciation, and stated that Mr. Joseffy refused to play an encore, a great many would, no doubt, have been disappointed, but should not have complained. As it was, Mr. Damrosch lectured his audience on manners. This he had no right to do, and many, among whom I include myself, considered it an impertinence on his part, and left the concert in disgust. It is Mr. Damrosch who requires a lecture on manners. Very respectfully,

E. LORSCH.

New York, March 1, 1896.—*New York Herald*.



ST. LOUIS, February 28, 1896.

IF music could be made as great an attraction as bicycles it would be better for the musician, and I would be able to send you an account of a three days' musical festival. For that space of time bicycles reigned supreme here, somewhat to the detriment of music, for our Exposition Hall had to be converted into an exhibition ground for these vehicles of locomotion, and thus our Sunday popular concert was considerably interfered with, as the orchestra had to be in the background behind a barricade of bicycles. Excellent as the program and the execution were the surrounding obstacles detracted considerably from the enjoyment of the music. Mr. Otto Hein was the soloist. His singing of *Mascheroni's To All Eternity* and *Lessmann's Du Rothe Ros* was received with warmest applause. His tenor voice is sweet and resonant and he always sings with great feeling.

* * *

On Monday evening, February 24, Memorial Hall was well filled by an appreciative audience to listen to Miss Villa Whitney White giving a recital of German folk songs under the auspices of the three ladies' societies, viz., the Morning Choral, the Tuesday Morning, and the St. Louis Musical Club. The entertainment was a most enjoyable one. The lady possesses a powerful, sympathetic and resonant voice, especially rich in the lower register. Having been a pupil of Madame Joachim, of Berlin, for a considerable time she demonstrated an excellent method as regards tone production, clear enunciation and an expressive style of singing.

Her program consisted of twenty selections of folk songs from the fifteenth century to our time, arranged by Dr. Heinrich Reimann, of Berlin. She was as successful in the pathetic as in the humorous styles, receiving the heartiest and most spontaneous applause ever accorded to a singer in this city.

What made the recital more than usually interesting was the able and well delivered address setting forth the development of the German folk song and reading an English translation of each selection before singing the song in German, with such comments as were pertinent to its characteristics. Although all the numbers were warmly applauded, yet the audience was discriminating enough, on account of the length of the program, to insist only on three encores. Miss M. B. Dillingham proved an able and intelligent accompanist.

Yesterday the Tuesday Musicale Club gave one of its delightful recitals, consisting entirely of English songs,

on which occasion Mrs. Robert Atkinson was the chairman. The program had been selected with great care, and the ladies who participated in the recital fully demonstrated the standard of excellence required before they are admitted as active members, as admission can only be gained upon personal examination. That the club thinks more of quality than quantity is attested by its by-laws, according to which only thirty-six active members can be admitted, with a view that each one may have a chance of appearing at one of its recitals, for which tickets are never sold, and which could not be the case if the number of active members were unlimited. Many of the lady members are prominent church singers and good cultivation of voice is noticed in all.

Mrs. True, who is possessed of a pleasing mezzo-soprano voice, sang two selections very creditably. Hatton's *Skylark* was well adapted for Miss Adah Black's high and bird-like voice. Mrs. Bonsack has an excellent voice of great range, especially rich in the lower tones. She sang *Tosti's Good-By* in excellent style, receiving warmest applause, as did also Mrs. Morse, singing Blumenthal's *Message*, well suited to her high and well trained voice. Another superior singer, possessing an alto voice of sympathetic quality, is Miss Ringen. Her interpretation of *Goring Thomas' A Summer Night* received warmest applause, but it was Sullivan's *The Lost Chord* in which she achieved her greatest success. The latter composition was tastefully accompanied by organ and piano, and particularly impressive at the close, when the chorus of the ladies sang the strain *It May Be that Death's Great Angel* in unison. The same chorus distinguished itself in Morley's *The Lover and His Love*. Highly commendable was the singing of Smart's trio, *Rest Thee on This Mossy Pillow*, by Mrs. Morse, Mrs. Wamsanz and Mrs. Bonsack. It was a delightful ensemble. The same compliment is due to the quartet, *The Long Day Closes*, by Sullivan, sung by the ladies just mentioned, assisted by Mrs. McCandless. The piano accompaniments were played by Miss Pettingale, Mrs. Rohland and Miss Elen Viets, who are all known here as excellent pianists.

It is with deep regret that we hear that the visit and piano recital of Mrs. Fannie Bloomfield Zeisler, which should have been to-morrow, has been postponed to March 21.

The Kunkel Popular Concert attracted a large crowd last Sunday. As no invitation reached me I did not attend. A host of talent is announced for the next concert.

Last night a musical and literary entertainment was given in Temple Israel, which attracted a large audience. The Temple Quartet was heard in solos as well as concerted music, which were well received. The Mendelssohn male quartet contributed two selections which evoked the heartiest applause. Mr. S. Schiele, an amateur violinist of considerable technical ability, and who plays with great taste, gave the *Preislied* in a finished style. Miss Louise Cozad deserves great praise for her poetic interpretation of Rubinstein's *Kammenoi Ostrow*, op. 22, the effect of which was enhanced by the organ obligato tastefully introduced by Mr. A. G. Robyn. The latter gentleman distinguished himself also by his organ solos, especially *The Storm at Sea*, his own composition, which has become a great favorite. It is of a descriptive character, and Mr. Robyn's good taste and intuitive musical talent had great opportunity for display, which was shown in the registration of the organ. W. MALMENE.

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THE annual church choir agitation is revived with its accustomed vigor, and changes, pleasant and otherwise, will inevitably take place, and judging by the large contingent of musicians one meets daily in the rooms of Addison F. Andrews it is the rendezvous of the musical fraternity and where so many choir changes are effected.

These changes and chances likely to occur at this turbulent season of the musical year will hereafter be authentically recorded in these columns.

I have it on good authority that Mr. Harry Rowe-Shelley, organist of the Church of the Pilgrims, Brooklyn, will for the ensuing year preside at the organ of the Fifth Avenue Baptist Church, New York. He will be accompanied by Miss Charlotte Walker, soprano soloist of the Church of the Pilgrims, who will occupy a similar position at the Fifth Avenue Baptist Church.

Mr. Arthur Whiting, organist of the Fifth Avenue Baptist Church, and Miss Frances Miller, the soprano soloist of the same church, have both resigned.

Miss Marguerite Lemmon will succeed Mrs. Charles Hollister as soprano soloist of the West Presbyterian Church, and Mrs. Anita Riotti Simmons, formerly of Trinity Episcopal Church, Newark, has been engaged as soprano of the Second Collegiate Reformed Church of Harlem, to succeed Miss Josephine A. Jennings.

Miss Eleanor Meredith, of Pittsburgh, will go to the Central Congregational Church, Brooklyn, accompanied in her vocal flight by Miss Blanche Cheseborough, contralto, formerly of the Reformed Church on the Heights, Brooklyn.

Mrs. Sarah Baron Anderson, at present contralto soloist of the Marble Collegiate Church, on Fifth avenue, has resigned to assume the same responsibility in the organ loft of the Brick Church, Fifth avenue; and Mr. J. H. McKinley, one of the few pure tenors in New York city, also of the Marble Collegiate, has resigned his position in that church as soloist, to be succeeded by Mr. H. Evan Williams. Miss Zora Gladys Hörlecher will succeed Mrs. Anderson.

Mr. Williams comes from All Angels' Church, New York, and Miss Hörlecher from the Central Congregational Church, Brooklyn. Miss Hörlecher has what has been termed a mezzo-soprano-contralto of fine possibilities, and will be an acquisition to the Brick Church choir.

Another Brick Church change will be that of Mr. Heinrich Meyn, bass, who leaves to succeed Mr. Francis Fischer Powers at the South Reformed Church. Mr. Meyn will be succeeded at the Brick Church by Mr. Herbert Witherspoon.

An exchange of organs will take place between Mr. J. F. Kitchen and Mr. Will E. Taylor. Mr. Kitchen goes to

Bloomingdale Reformed Church, New York, and Mr. Taylor to the Memorial Presbyterian Church, Brooklyn. Miss Grace Wells Heagle will succeed Mrs. Edward Bray as contralto soloist of the Memorial Presbyterian Church, and Matiam Zipporah Monteith has resigned as soprano of the same church. Madame Monteith's intention is to go abroad and remain for an indefinite period.

Mrs. A. Douglass Brownlee, whom nature has endowed with a voice of pure soprano color—and who is a pupil of Rivarde—will leave the Munn Avenue Presbyterian Church, of East Orange, N. J., and go to the Madison Avenue Reformed Church, New York, where she succeeds Miss Martha G. Miner. Mrs. Brownlee's position in East Orange will be filled by Miss Nellie Knight.

Mr. E. C. Towne, tenor, will leave St. James' Protestant Episcopal Church to succeed Mr. David G. Henderson at the Madison Avenue Reformed. Mr. Henderson will go abroad for study.

Mr. Warren R. Hedden will certainly be one of the busiest choir men in New York city this year. In conjunction with his present work as organist and choir director of the Church of Zion and St. Timothy, Mr. Hedden will assume a similar position at the Church of the Incarnation, where he will organize an entirely new choir of men and boys, taking the place of the mixed quartet and chorus at present presided over by Mr. Arthur Woodruff.

The personnel of the organ loft of the Fourth Presbyterian Church will be entirely changed. Mr. Charles T. Howell, organist; Mrs. J. Holmes Butler, soprano; Miss Margaret Whitcher, contralto; Mr. J. Holmes Butler, tenor, and Mr. Percy Hall, bass, will be succeeded by Mr. Miss Fannie Spencer, organist; Miss Geneva Jennings, soprano; Miss Ruth Simonson, contralto; Mr. John W. Catchpole, tenor, and Mr. H. J. Bauer, bass.

Mr. and Mrs. Charles Tyler Dutton, tenor and soprano of the First Presbyterian Church, Brooklyn, will both make changes. They will be succeeded by Ross David, tenor, and Miss Etta M. Orchard, soprano. Mr. Dutton will fill the solo position at the West End Collegiate, New York, where he succeeds Mr. Thomas Evans Greene.

The Broadway Tabernacle will lose a desirable tenor in Mr. John I. Young, who succeeds Mr. Albert Gerard Thiers at the Calvary Baptist Church.

No material changes have been announced at St. Thomas' Church except that of Mr. William Dennison, who succeeds Mr. George L. Moore as tenor.

The First Baptist Church is going back to its painfully unmusically antedated state of employing a precentor. The church will, from May 1, dispense with the services of Miss Lillian Kompff, soprano; Miss Viola Pratt, contralto, and Mr. Albert Lester King, tenor, only retaining Mr. Frank E. Tunison, the baritone, who will be the precentor.

The First Collegiate Reformed Church of Harlem follows the course pursued by the First Baptist Church, by disposing of its entire quartet and engaging a precentor.

Miss Eva Hawkes, that charming contralto and favorite pupil of Bouhy, of Paris, will succeed Mrs. F. H. Molten at the Bergen Reformed Church, Jersey City, N. J.

Finally, Mr. H. J. Whittred Warren has been engaged as solo baritone of the Calvary Episcopal Church, New York.

MABEL LINDLEY THOMPSON.

Edward H. Thomas.—Portland, Me., February 26.—Edward H. Thomas, widely known as a musical composer, died at his home here yesterday at the age of eighty-three. He was a brother of W. W. Thomas, Jr., ex-United States Minister to Sweden, and was father of Charles Thomas, the theatrical manager. He had been blind for over thirty years.

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Mr. Damrosch's Season.

WALTER DAMROSCH returned to New York last week to make the final preparation for the commencement of his opera season, which begins to-morrow night. The company continued to travel through New York State under the leadership of Herr Lohse, giving one performance a day in such towns as Buffalo, Rochester and Syracuse. The New York season lasts three weeks and that may end the work of the company. Possibly an engagement occupying a week or two may be played after Holy Week, but that is not yet settled. Mr. Damrosch gave a *Sun* reporter an account of his season and the impressions which he received at the different towns which he visited. The first question referred to Mr. Damrosch's plans for next season, and to this he replied:

"It's impossible for me to say at present whether I shall have the company next year or not. I have absolutely no plans, and may not decide for some little time yet. My season this year was profitable in the Northwest and in the West. In Boston, too, we made money, but the Southern cities, with the exception of New Orleans, proved disastrous. St. Louis offered us no adequate response to the outlay which my visit there entailed. In St. Louis last year we failed to make money, and just why that experience was repeated this season I am unable to tell; but for some reason or other the audiences were small. As soon as it was discovered there that the trip had proved disastrous to me, a meeting was held and \$8,000 was subscribed within a week to insure me against loss if I chose to return next year.

"The failure of the Southern cities to patronize my company came from the fact that the interest there in music is not so great, and that I took with me entirely too expensive an organization. They did not know, for instance, how famous such an artist as Klafsky was, and with artists half as expensive and with a third as many musicians I would have attracted audiences as large as those which we drew, and of course come out on the right side. I took sixty-five musicians, for instance, to Atlanta and Nashville and Memphis, where twenty or twenty-five would have been just as much of a surprise to them and just as satisfactory. It often happened in these places that the operas sung by the less prominent singers in the company attracted larger audiences than productions which enlisted the most expensive singers in the cast. Then another thing which I had to contend against was the distrust which people in small towns have of the professions which managers make to them. Now my contract called for a certain number of lamps for the use of an orchestra of sixty-five musicians and the removal of three rows of seats in the parquet to make way for them. I would arrive at the theatre, find that half the number of lights had been provided which my contract called for, and perhaps one row of seats had been removed in the parquet. When I would protest against this the local manager would say: 'Now, Mr. Damrosch, you know that you haven't got sixty-five men with you, and I didn't suppose it was necessary to make the arrangements for them.'

"The managers would not even believe what the other managers said to them, and the audiences, which had been bamboozled so often in the past, had no reason to believe that I was going to keep faith with them when nobody else does. But I did, and the result was that I gave them such good performances, with such fine singers and with such elaborate scenery, that it cost me a great deal more money than the Southern audiences could pay for it. If I have an opera company next season I shall be perfectly willing to go back to these towns if I am insured against loss, but it's

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a very expensive luxury to attempt to educate them. I am not a mere speculator in opera, and whatever the result of this season may finally be, I shall have no cause to regret having undertaken it. I have had an experience which I could never have received in any other way, and I have learned more of America than I could have under any other circumstances.

"When my company got out to Denver, we discovered that it would be impossible to get the theatre in San Francisco and I was left with a number of vacant dates on my hands. The South was the only place to fill them, so I was forced to take the Southern trip. It was a remarkable experience for the singers. We traveled in a special train, and even in a town where only one performance was to be given, and perhaps not more than half the principals were to be employed, the whole company went along—for there was no providing against sickness or accident of some kind. There was no end of inconveniences and hardships for the singers, and through it all the women bore themselves with the greatest patience. Sometimes the men grumbled, but even Frau Klafsky, who never in her life had any such experiences, put up with them without complaint. The only kicking came from the men. We carried everything with us on the special train, and often when a performance closed at 12 o'clock the scenery and costumes would be packed by 3, and we would be starting off for some other place. It was a tremendous undertaking to give opera with such a fully equipped company and under such circumstances. Already I have spent \$80,000 in railroad fares. Sometimes we were on the train for sixteen hours at a stretch. In Denver, where we played for a week, we were the first company that had sung grand opera there since Colonel Mapleson went out to the Coast years ago. I used to look at the audiences of the opera house in Denver and they were quite as distinguished and well dressed as an audience here in our Metropolitan Opera House. There are a great many Eastern people living there, and during the week that we sang a number came down from Colorado Springs. Our engagement was very profitable in Denver, as it was everywhere in the West.

"The especially interesting features of artistic life in the Western towns, particularly in the Northwest, are the women's clubs, and in these the culture and intellectual progress of the cities seemed to be centred. They have a tremendous influence, and it is through their efforts that fine concerts are given and that the artists are persuaded to come there. We are very provincial in New York, and know very little of what happens in the other cities of the country, but it would surprise New Yorkers to see the activity with which these women advance the interests of culture in these Western towns. I lectured before several of these clubs on the Wagner operas, and whenever I came to a town it was one of these bodies that would ask me to devote my two performances either to Tristan and Isolde or Die Walküre. Of course I'd have to compromise with them, give them either one of these operas and then put in one of the popular works like Tannhäuser or Lohengrin. These were the two most popular operas of our repertory. Out of 101 performances which we have given before the New York season commenced, ninety were the works of Wagner. The others were devoted to Fidelio, Der Freischütz and the Scarlet Letter.

"New Orleans this year has no French opera company, but it is a town of genuine musical taste, and, surprisingly enough, the most successful opera we gave there was Tristan and Isolde. Performances of Lohengrin had been attempted before in the city, but really the first genuine Wagner operas heard there were the ones sung by my company. The nearest that people had ever gotten to Wagner before was Reyer's Sigurd, but most of the time they had Meyerbeer. I think that I got the benefit of the present Paris craze for Wagner, and if it had not been the style to talk about his operas the French people might not have supported the German performances so liberally. But, as it was, they welcomed Tristan enthusiastically.

"There is a definite musical taste in New Orleans. It is a civilization different from our own, and the influence of the French remains very marked still. But I think the distinctly musical city of this country is Boston. That is the place where there is really a large musical public. Every class there seems genuinely interested in music. Go out to a dinner in society the talk will be about music, and it is probable that the barber who shaves you will have some-

thing to say about the opera that is to be sung that evening. Music in Boston is on an entirely different basis from other cities. People in connection with it talk about something besides the salaries of the artists, how much this one gets and how much that one gets, how large the audience was and how much the performance cost. Who ever heard of Mr. Higginson telling what the receipts of the Boston Symphony Orchestra were, or talking about the leader's salary? People have said that music in Boston was a mere fad, but it has lasted now for ten years and seems stronger than ever. One interesting thing about it is that there is no foreign element in Boston, and that city contradicts the statement that in America it is the foreign element in the cities which makes music popular. Boston has a few Germans who are fond of music, but it is the native born element of the town that supports it. I suppose it is because it is one of the oldest cities in this country and this musical taste is the result of its old civilization. Boston, I think, will be the first American city to have its local opera company.

"I wish I could be alive fifty years from now, when Chicago, which is a city of great musical taste and activity, and other large American towns will have their permanent companies. This is bound to come, and I don't mean the operas will be sung only in German, or that they will be all by Wagner. Translated operas of every country will be sung. I think that the most important factor in producing native English opera will be found to be American composers writing serious operas that are worthy of production. When these works cannot be heard in another tongue the necessity for our own opera will be felt, and it will eventually come. This was the experience of Germany when Weber struggled against the Italian, and it is the way in which America will have to develop its opera."

—Sun.

Utica Conservatory Changes Hands.

MR. LOUIS LOMBARD, the founder, and for seven years the director, of the Utica Conservatory of Music, Utica, N. Y., has retired the institution, having been acquired by Miss C. M. Wheeler, a lady prominently known in educational and social circles throughout Central New York. Mr. Felix Heink will succeed Mr. Lombard as musical director of the conservatory, while Mr. Dudley Buck continues in his capacity as quarterly lecturer and examiner, and Mr. Flagler in charge of the organ department.

Mr. Heink, the new director, was born 1861 at the Castle of Kriebstein, near Dresden, Saxony; son of Felix Heink, Counsellor of the Regency at the Court of Saxony, nephew of General von Zechau, military commander of Dresden. He received a thorough musical education at the Royal Conservatory, Dresden (piano), Dr. Prochazka (composition), Eugen Hildach and Signor Lamperti (solo singing); literary education at Count Vitzthum College. He received his first piano lessons at the age of seven, and soon disclosed extraordinary talent for improvising, as well as astonishing musical memory as a child, much commented upon in those days. At the age of ten he was invited to play and sing before Prince Sizzo of Schwarzburg-Rudolstadt, and after that made frequent public appearances in the cities of Saxony and neighboring states.

All Germans being obliged to serve the Fatherland, at nineteen he entered the Saxon Army Corps with the rank of "Freiwilliger;" after one year's service was appointed lieutenant of reserve army with leave of absence. He came to this country in 1884, giving recitals in the large cities; in 1885 he was appointed director of music at Brooklyn Institute, N. Y., and continued in this position until 1888, when he returned to Europe to concertize. His brother is secretary, and his sister prima donna contralto, of the Royal Opera, Dresden. Heink enjoyed the superior advantages of frequent contact with the greatest European artists. This season he was engaged for a tour in the United States under the management of Leon Margulies, Carnegie Hall, New York. He was also a member of the faculty of the Utica (N. Y.) Conservatory of Music for advanced piano and violin departments. The publishers of his music in America are John Church Company, Cincinnati, New York, Chicago; Oliver Ditson Company, Boston.

Of Mr. Heink's public performances the press, secular and musical, has spoken in the highest terms, and he will no

doubt continue the Utica Conservatory on the same successful basis inaugurated and carried out by Mr. Lombard for the past seven years.

Mockridge's Success.

THOUSANDS of musical people in this country remember with pleasure Whitney Mockridge, the tenor, who some years since left for England to perfect himself among specialists and masters and to enter upon an oratorio and concert career in that country. They will consequently be gratified to know that, as a supplement to his success at the last Cardiff Triennial Festival, conducted by the late Sir Joseph Barnby, he has just scored a most remarkable success at the Hallé concert in Manchester, England, where he sang the leading rôle in Tinel's St. Francis—the rôle of *St. Francis*.

It appears that Edward Lloyd, who was to have sung it, suddenly became ill and Mockridge was substituted. After the Hymn of Poverty he was greeted with bravos and was compelled to acknowledge the compliment over and over, and after the Hymn to the Sun there was no end to rapturous applause.

Tinel went from Malines, Belgium, to conduct his work and was enthusiastic about Mockridge, exclaiming repeatedly, "Parfait," "Parfait," "Admirable St. Francis," and wrote on the fly sheet of the book copy which Mockridge used, "A mon admirable interprète, Monsieur Mockridge—en souvenir, Edgar Tinell," presenting him at the same time with a photograph of himself. Mr. Mockridge has developed into an artist of whom our musical world here can be proud.

Gertrude May Stein.

THIS artist has been adding a series of fresh successes to her list. The exceeding warmth and purity of her voice and the refinement and finish of her delivery everywhere command the highest artistic appreciation. The following notices refer to the Cincinnati symphony concert:

Miss Gertrude May Stein, the soloist of the evening, added fresh laurels to those won at the concert on Friday. She sang the aria from *Rienzi* with a power and dramatic expression surprising even to those who had heard her before.

After her songs by Rubinstein and Van der Stucken, which she gave with excellent expression, she was so heartily cheered that she was compelled to respond with an encore.—*Cincinnati Commercial Gazette*.

Miss Gertrude May Stein, contralto, left the impression of a warm hearted, genial artist. Her singing of the *Rienzi* aria was imbued with true dramatic fervor. Her material is abundant, covering a wide range, and of fine quality. Her middle notes are exquisitely rounded and musical. A distinguishing trait seems to be the clear, penetrating quality of her voice and its uniform purity. She sang the Rubinstein number with warm sympathy and thorough musical temperament. Everything about her voice is fresh and delightful, with clear enunciation. There was naturalness and vivacity in her singing of Mr. Vander Stucken's *Jugendliebe*.—*Cincinnati Enquirer*.

The soloist, Miss Gertrude May Stein, took the audience by storm and sang herself into its favor. Her voice is well and evenly developed in both directions, but with a slight advantage in the lower register. It is of good quality, tone of pitch, of remarkable carrying power and penetrating enough to assert itself with full orchestra accompaniment. Miss Stein is still young and has a brilliant future before her.—*Cincinnati Commercial-Gazette*.

The following notice refers to the recent Apollo Club concert in Boston in which Ondricek was the other soloist:

Miss Stein has a brilliant, full, rich voice, and shows considerable technical development. She sings with great dramatic fire, with that warmth of temperament which cannot be imparted by teachers. Now and then one feels that her voice is in momentary danger of escaping from her control—a feeling which is not, however, justified by the event. Like many another large voiced singer, she is not always quite free from tremolo; curiously enough, she seems more liable to it in mezzo voce than in full vibration. But with these restrictions her singing is of the sort to excite enthusiasm.—*Boston Transcript*.

This excerpt is from the critique on the concert of the Polyhymnia Club in Saginaw, Mich.:

Of the artist soloists, Miss Gertrude May Stein, dramatic contralto, and Mr. Edmund Schaeffer, harp virtuoso, too much in praise cannot be said. Miss Stein has a wide reputation and popularity throughout the country, in almost every part of which she has appeared as contralto soloist in grand concert and oratorio engagements. She appeared three times upon the program last evening, once in the first part when she sang an aria from *Jeanne d'Arc*, by Bemberg, in

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glorious style, and twice in double numbers in the second part, when she sang the songs *Since First I Met Thee*, by Rubinstein; *In Spring Time*, by Victor Harris; *Serenade*, by Beremy, and *Jugendliebe*, by Van der Stucken. She completely entranced her audience, who demanded an encore for each song. In every number the winning qualities of her voice—purity and warmth of tone, together with grace and ease of execution—were always impressive. She responded very graciously to her hearty encores, adding to the charm of her glorious voice. Miss Stein possesses a beautiful stage manner and personality.—*Saginaw Courier-Herald*, February 20, 1896.

Miss Stein sings at the musical of the Beethoven Club to be held at the residence of Mrs. Thornton K. Lothrop, Commonwealth Avenue, Boston, on March 5 in conjunction with the Kneisel Quartet, and will also sing at an important concert in Providence to-day, March 4.

Joseffy's Triumph.

HERE are a few of the press notices which appeared after Mr. Joseffy's triumphant appearance at the Symphony Society's afternoon and evening concerts:

For five long years the musical world has been wondering why it was that Mr. Joseffy had persistently refused all inducements to appear in public. It wondered more than ever yesterday afternoon when the distinguished virtuoso returned from his self-imposed exile and played, as probably no other living pianist can play it, the second concerto by Brahms.

There are some artists that the New York public does not readily forget, and so Mr. Joseffy was, of course, most affectionately welcomed. He had conquered his audience anew, though he had not yet played a single note. His modest, unassuming presence seemed to please the spectators greatly; and, besides, the ladies who filled Carnegie Hall had an idea—why, heaven only knows—that Mr. Joseffy needed "encouragement."

The renowned pianist had no sooner struck the keys than it was seen that all "encouragement" was quite out of place. For Mr. Joseffy is still one of the masters of the keyboard. Indeed, it is no exaggeration to say that he has returned to us a greater artist than when he left us. From a purely technical point of view he is still beyond compare. The greatest difficulties are overcome with an ease that is simply amazing. In this respect he is, to my thinking, superior even to Rosenthal, whose technique, though gigantic, no doubt, is quite lacking in the poetic refinement which makes Joseffy's so wonderful. His tone, though somewhat broader now, has the same beautiful singing quality as of yore, and his deft use of the pedals enables him to produce the most exquisite gradations of tone color.

In Brahms' second concerto Mr. Joseffy is, of course, facile princeps. He is more in sympathy with the music of Brahms than with that of any other composer who has written for the piano. The B flat concerto, so full of lofty feeling and profound thought, appeals to him most powerfully, and so a superb reading, a reading that was luminous, marked with the tender poetic feeling and given forth with prodigious authority, was the result. The audience seemed to feel indistinctly that it had listened to the highest order of piano playing. It applauded Mr. Joseffy after every movement, and after the sprite-like finale it recalled him something like a dozen times.

Mr. Joseffy does not believe in encores. But there was no way out of it, and so he added one of Schubert's *Moments Musicales* with crystalline definiteness and clearness and exquisite expression.—*Albert Steinberg in New York Herald*.

Mr. Joseffy stirred up a wonderful gladness with his performance of the second concerto (in B flat) by Brahms. The composition has been his steady companion in all the years of his retirement, and since he broke his self-imposed silence he has played it almost to the exclusion of everything else. It is obvious, not only from the confession which lies in this fact, but also from the manner in which he plays the work, that he feels an almost idolatrous reverence, as well as love and admiration, for the work. For the first time on Friday afternoon he permitted himself to be persuaded to supplement the concerto with a solo number. Thitherto he had refused to do more than bow his acknowledgments for the plaudits which have followed him from place to place, except once in Chicago, when, playing the concerto with Mr. Theodore Thomas, he repeated the last movement. It is his conviction that the list of solos for piano contains few works that can be made appropriately to follow Brahms' concerto. He found one on Friday, however, in Schubert's *Moment Musical* in A flat (op. 94, No. 2), which he played with marvelous tenderness and poetic charm. As for his performance of the concerto, it was masterly from every point of view—even more fascinating and authoritative than it used to be years ago, because riper, broader and more reposeful. In Boston some weeks ago his playing of the same work suffered from in-

decision in the first movement and want of tone. Mr. Paur's accompaniment was not as discreet as Mr. Damrosch's, but that fact did not account for all the difference. It would seem as if, in spite of his experience before the public, his long silence had left him nervous, and that the difference in his playing was due to the growth of confidence in himself. His tone was ample on Friday afternoon, and lovely beyond description.—*H. E. Krehbiel in Tribune*.

There was something of patience in the attitude of the audience as it settled down to listen to Beethoven's *Eroica* symphony. When that was over a bustle spread through the house. Presently a small man, with short, curly hair, and a little mustache walked from the door toward the front of the stage. Young people who have reached the concert-going age in recent years sat up and said to their older friends: "Is that really Joseffy?"

It was indeed Rafael Joseffy, who has for several years been hiding his light under a bushel of excuses for not appearing in public. It is now fair to suspect him of concealing himself from the gaze of music lovers for the serious purpose of finding out what he did not know about the art of piano playing, for after he had bowed half a dozen times in response to the storm of applause that greeted his appearance he sat down at the piano and played Brahms' great piano concerto in B flat as no other man ever played it in this city. It was a strong, masterly, exhaustive performance, and it showed that Rafael Joseffy had come to take his place among the three or four great living pianists.

Long ago he earned widespread fame, but his limitations were so clearly marked and so narrow that he could never be called a complete master of his art. In the old days the purity of his tone and the marvelous clearness and crispness of his touch imparted a crystalline brilliancy to all his work. But there was always something of the frosty night's sparkle in his playing. It was luminous, bracing, refined in atmosphere and consistently starlit in color. The splendors of noon tide, the glow and the warmth of the passionate meridian sun never burned through the serenity of Mr. Joseffy's art. Nor was there ever any moving presence of masterful intellectuality.

Yesterday the man came forward a mature artist. His grasp of the concerto in its entirety was that of a thoroughly equipped, patient, analytical and mentally poised student. Mr. Joseffy has always had a strong sympathy for Brahms, but he has not before shown a complete appreciation of the elements that constitute the strength of Brahms' writing. He did show it yesterday, and demonstrated that he had returned to the concert stage the foremost living exponent—not excepting d'Albert—of Brahms' ideas as exemplified in this particular concerto. In the matter of understanding alone, Mr. Joseffy has grown much, and if he should visit Germany he would probably find himself famous in that land after a single Brahms performance such as that of yesterday.

Emotionally, Mr. Joseffy has grown much also. There is a broader sweep of force behind his thought and his expression than we could find a few years ago. The technical development of the man has proceeded in accordance with the demands of his inner life. He sings now in more diverse tones. The old crystalline clearness is still there, and is employed with fascinating skill in appropriate places, as at the beginning of the last movement of the concerto. But there is now a breadth, a command of vigorous and insistent power not found in the old days. This deeper and more aggressive utterance pealed through the first movement, which was played in a manner at once luminous and large.

In tone color Mr. Joseffy has enriched his palette with beautiful variety of soft and warm tints that change and flame with the nuances of a November sunset. All through the slow movement of the concerto he spreads wide this lovely range of shades, and the closing measures of it were a veritable triumph of the art of coloring tone. In short, Mr. Joseffy seems now to have reached the full height and breadth of his artistic development, and he owes it to his art and to the health of public taste to keep his work in evidence. He was applauded and cheered most enthusiastically yesterday, and only after a dozen recalls did he consent to add to the program a tidbit of Schubert.—*W. J. Henderson in New York Times*.

Most warmly and enthusiastically greeted when he appeared, Joseffy, after a performance of the Brahms concerto fairly magnificent in its breadth, authority, brilliancy and artistic finish, had captured his public and convinced them of his undoubted right to be accounted a great artist. I think none will deny him the title; the ten years of earnest study since he was last heard in public have borne their legitimate fruits in the way of notable artistic development. The only pianist heard in America in recent years who is

on the same artistic plane with Joseffy is Paderewski, and this being so, it would, I presume, be in order to draw comparisons between these two great artists, which, by the way, I do not mean to do. Each in his own way is distinctive, independent, admirable; one could never be the other, and so why waste time on idle parallels?

Better piano playing or a more absolutely faultless technique than that of Joseffy it would be difficult either to imagine or describe.

The Brahms concerto, masterly and erudite work though it be, has never seemed to me very emotionally suggestive or inspiring. And yet it is admirably calculated to show to advantage the strong points of M. Joseffy's particular art and style. His nervous energy and magnetic brio came out in the first movement, rendered in faultless manner with thrilling brilliancy.

The second and last movements brought into prominence the marvelous finish, fluency and evenness of his scale passages, the exquisite delicacy of his pianissimo, the constant refinement, repose and the entire freedom from exaggeration, sentimentality or sensationalism which mark his general style.

Joseffy will command your admiration, electrify your sensory nerves, impress you with a sense of technical wonder, rather than move or touch you, and so I found the andante rather lacking in sympathy and color, though played with much refined and thoughtful intelligence. And yet, in the Schubert *Moment Musical*, played as an encore after endless recalls, there was a grace, a charm, a beauty of tone and phrasing which showed that Joseffy was not all virtuoso; that he could interpret the softer, more tender, more imaginative moods, as well as those where fire and intensity and movement predominate.

In spite of an evident lack of temperament and emotional fervor which imposes certain limitations upon him as an artist, I must consider Joseffy a very great pianist indeed, and the musical world may well congratulate itself on his return to the concert stage.

As an exponent of what might well be termed the perfection of legitimate piano playing he is probably unsurpassed in his particular field to-day.—*Reginald De Koven in the World*.

Mr. Joseffy made his return to us after several years' absence, with a concerto of the highest merit and greatest difficulty. Brahms' No. 2 in B flat is a composition ornately beautiful and especially rich in orchestral coloring, but at least three repetitions of it are necessary to allow even the most acutely clever ear to extricate its melodies from the intricacies of adornment and the multiplicity of inventions with which it is thickly studded. With each added hearing the work becomes more and more graceful and beautiful. The amount of time and labor required for its preparation is immense, and the demand it makes upon memory stupendous.

Joseffy played the concerto with absolute neatness and precision, with extreme breadth of phrasing, and in entire sympathy with Brahms' thought and meaning. The pianist has reason to feel happy and grateful for a welcome of the most enthusiastic description. There was a crowded audience on Friday afternoon, which not only applauded Joseffy for several minutes before he began to play, but called him out seven times after his performance, insisting upon an encore, which he gave with Schubert's *Impromptu* in A flat. Last evening, though the house was not so full a one, demonstrations were even more noisy, so that on Joseffy's refusing to play, when Damrosch began the next number, a storm of handclapping drowned every note from the orchestra. Mr. Damrosch calmly waved his baton, and the players bowed vigorously, continuing for several minutes what seemed like kinetoscopic dumb show. The applause, however, grew more obstinate and quite deafening, until the conductor turned and very decidedly though courteously requested the audience to cease, as Joseffy had positively refused to play an encore, and he—Mr. Damrosch—could not alter existing circumstances.—*Mrs. Bowman in Sun*.

Rafael Joseffy was the soloist at the Symphony Society's concert in Carnegie Music Hall yesterday afternoon.

Not in many years has New York heard such piano playing—so rich in poetic intuition, so nobly intellectual. I do not know that New York has ever heard such piano playing, except from Joseffy himself. And it is many years since he appeared in public.

For his rentrée he chose Brahms' B flat concerto for piano, with orchestra. The modesty of the man! Can you imagine any other great pianist thus subordinating himself to his art? This concerto, serene in its gaiety, profound in its thought, is one of the most beautiful Brahms has written; a concerto in name, it is symphonically developed

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and it is not without touches of Brahms' naughty academic spirit. But it offers no wanton opportunities for the virtuosity of the pianist. It does not lend itself to spectacularizing.

It was quite in keeping with Joseffy's genius—simple, noble, quite without trickery and essentially masculine—that he should have selected it for his reappearance in public.

He played it superbly. His style, as I have said, is distinguished, cerebral, savant, noble. His touch is Argentine—as my confrère of the *Morning Advertiser* would say. While his playing is conspicuously intellectual it is also rich, very rich, in emotion; but the emotion is that of a man. Here is not the slightest trace of hysteria. Never a mood is forced. There are immense strength and complete control. And Joseffy plays the piano with a full recognition of the limitations of his instrument. He is not under the impression that it is a brass band. He makes no attempt to force it to out-clamor the orchestra. The result is that he gives you all the piano can give. The tone is that of the piano. It was wonderful and inspiring to hear again at its best this abused instrument, which has been knocked about by gymnasts and used as an adjunct to hair.

And that *andante*—what a marvel of silver serenities he made it!

Six times they recalled the slight, dark little man. They stormed at him with loud and furious applause, simply forcing from him an "encore." He played Schubert's *La Moment Musical*.

It was a triumph for Joseffy—a complete and overwhelming triumph. He has not played in public for years. His performance yesterday afternoon craned him at once above all the flamboyant virtuosi who have risen in the meantime.—*Vance Thompson in the Commercial Advertiser.*

Like the lamented Hans von Bülow, Mr. Rafael Joseffy is a wit as well as a pianist. Five years have elapsed since his last metropolitan appearance as a pianist. During all this time he has lived in retirement in a small town on the Hudson River, and whenever a friend expressed his surprise at this involuntary retirement from a brilliant career he replied, with a wink, "I am quite satisfied, for am I not the greatest pianist in Tarrytown?"

Fortunately, Mrs. Thurber was able to secure his services as professor of the piano at the National Conservatory. His pupils there were the only mortals who had the privilege of hearing him play. They told tales out of school, and that made those who heard them long for his reappearance on the concert stage. It was not his own fault that he remained silent so long. He suffered from insomnia, which increased as soon as he began to resume his practice, so that his plans were again and again frustrated. At last Mr. Theodore Thomas induced him to come forward again. He played in Chicago and won a triumph, which was duplicated later in Boston. Indeed it was said by the Boston papers that he was more frantically applauded than even Paderewski.

Yesterday afternoon at last an opportunity was given to hear him in this city. An audience such as one seldom sees at a Symphony Society concert came to greet him. When he appeared on the stage the applause was deafening, and after he had taken his seat at the piano the applause continued until he had got up three times to bow his acknowledgments before the audience would allow him to begin. He had chosen for his reappearance the second Brahms concerto, which he was the first to play in America, on December 8 and 9, 1882, at a concert of the Philharmonic Society. Apparently he has not grown tired of this concerto in all these thirteen years; he certainly played it *con amore*. But he must have been aware that he was hardly dealing fairly with his admirers in selecting such a work for his renaissance. Whatever may be the musical merits of Brahms' second concerto (many excellent musicians consider them extremely small, as far as real inspiration is concerned), it must be admitted that it gives a pianist comparatively little opportunity to display his personal accomplishments.

Possible Mr. Joseffy thought that if he could win with Brahms his success with other composers was certain. It was a bold venture, but he came out so triumphantly that he can now afford to laugh at those who warned him against his course. For the audience applauded every one of the four movements cordially, and at the end he was recalled fully a dozen times. The audience simply insisted on his playing again, and he at last gratified them by playing most charmingly Schubert's *Moment Musical* in A flat. Ah, that was *music*! Did Mr. Joseffy wish to prove that Dr. Hanslick (Brahms' high priest) was right when he wrote in a notice of the first concerto: "Schubert is incomparably more charming, more melodious, more sensuous than Brahms; he affects us much more directly?"—*H. T. Finck, in the Evening Post.*

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Mme. Norcrosse.

THE readers of this paper are presented this week with an excellent likeness of the now famous prima donna, Mme. Norcrosse, of whose brilliant success in the rôles of *Carmen* and *Amneris* in Holland last autumn mention was made in a recent number.

Since these appearances Mme. Norcrosse has received numerous offers from different parts of the Continent for operatic engagements. Signor Tamagno, who has been for some weeks in St. Petersburg, sent her a communication, asking her if she would accept the offer of principal dramatic soprano of the Italian Opera Company which goes over to give opera each year in Buenos Ayres. The famous tenor will be the leading singer in many of the principal rôles, and he is very desirous of having so capable an artist as Mme. Norcrosse associated with him there. She has also had offers from Italy, and negotiations are now pending with some of the more important theatres there.

In the meantime Mme. Norcrosse has been in Paris preparing the rôles in Italian of *Amneris* in *Aida*, *Carmen*, in Bizet's opera, *Fides in Le Prophète*, *Delilah* in *Samson* and *Delilah*, and other rôles.

In all of these she will sing if she accepts these engagements in Italy and also South America. She, however, doubts the advisability of her leaving Europe when her prospects are so bright, and in the course of a few weeks I may be able to inform my readers of her future movements.

I had the opportunity of meeting a gentleman who was in Holland when Mme. Norcrosse made her second appearance in *Carmen*, and he said that such enthusiasm had not been witnessed there for years, and on the third performance hundreds were turned away from the theatre. Her magnificent appearance, her grand mezzo-soprano voice, with wide range, and the wonderful magnetism of her personality, all contributed to this phenomenal success, and wherever Mme. Norcrosse appears the eyes of connoisseurs of operatic talent will follow her with interest. In her we have an artist combining all the talents necessary to acquiring a position of the first rank, and filling that position with distinct honor. Our readers are presented with notices which she received on the occasion of her appearance as *Amneris* in Holland:

On last Tuesday evening the fauteuils, boxes, balconies and galleries of the opera house were densely packed with an expectant audience. Whether this crowd was drawn by the first appearance in Holland of Verdi's *Aida* or the début of Mme. Norcrosse, or both, was hard to answer, but it was soon apparent that here was a specimen of a splendid contralto voice from a good school. Mme. Norcrosse has shown in the fourth act that she has great gifts.—*Handelsblat.*

Mme. Norcrosse, who filled the mezzo soprano part of *Amneris*, showed herself to be a well trained singer, and played this extremely difficult part with great distinction. Her acting is very skillful, and shows that she has a ripe experience. She may be equally proud of her fine voice. Her performance was wholly pleasing and satisfactory.—*De Telegraaf.*

tra to give public performances before the most select audiences.

"We are going ahead slowly but surely. I am astonished at the vigor and studious persistency of the individual performers, many giving up important engagements to attend the rehearsals. All seem to be impressed with the importance of the new enterprise. With such a spirit shown the venture cannot prove other than a success. Mme. Camilla Urso has kindly consented to become our honorary president, having been requested by a unanimous vote of the society. In her note of acceptance Mme. Urso says: 'Indeed there is so much excellent talent among women of the kind required that needs but an opportunity to be heard, that I have no doubt of the society's success.' The office of president will soon be filled by the selection of a lady prominent in the musical, literary and social world.

"In order to put the orchestra on a first-class financial basis, a number of prominent people interested in our progress have signed either the founders' or associate members' list. Certificates are issued at \$25 and \$10, respectively. Each founder will be entitled to fifteen invitation tickets to the opening concert and five tickets to each of the three concerts to be given next season. Associate members will have four tickets for each concert. The entertainments of the society will be private, and only founders and associate members and their friends will be admitted."

The following have been accepted as active members of the society: Violins, Miss Martina Johnstone, Mme. Jeanne Franko-Kraemer, Miss Ida Branth, Miss Winfred Rogers, Miss Helen Reynolds, Miss Laura Phelps, Miss Charlotte Demigg, Miss Emilie A. Wagner, Miss Clara Beach, Miss Wilhelmina Ballade, Miss Sara Sheinart, Miss June Reed, Miss Sara Goldman, Miss Linda Pinkham and Miss Nellie Sperry Udelle; violas, Miss Corinne Fluit, Miss Ethel Franklin Ellis, Miss Louise Neidhart and Miss Hattie B. Tidd; violoncellos, Miss Mabel Reynolds, Miss Helen Collins, Miss Dressler, Mrs. Anita Touell and Miss Susie M. Howell. The double bass players have not yet been selected.

Among the founders are Mrs. Richard Watson Gilder and Mrs. Henry Villard.—*Tribune.*

Music in Baltimore.

BALTIMORE, February 29, 1896.

CARL FAELTEN, of Boston, gave a recital at the Peabody Institute on Friday, 21st inst. His last appearance in this city was in the season of 1891-2. I was unable to attend, and therefore quote from *The American* of the 22d:

"In selecting his program Mr. Faelten evidently wished to make up somewhat for his infrequent appearances by appearing a great deal at once, and his scheme was a very lengthy one, ranging in the conventional recital manner from Bach through the classics to Liszt. It was well selected and arranged, and capable of bringing out all the points a pianist should have, and to say Mr. Faelten did it full justice, is but to say the truth. Throughout Mr. Faelten was master of the situation, and aroused much enthusiasm, the audience honoring him with several recalls."

The Kneisel Quartet and Harold Randolph, pianist, gave its third concert in Music Hall, Tuesday, February 25. The program was: Quartet, A major, op. 41, Schumann; suite for piano and violin in D minor, op. 34, Emile Bernard; quartet, E flat, minor, op. 30, Tschaikowsky, written in memoriam of Ferdinand Laub.

Throughout this series of concerts this splendid organization has been affording the lovers of chamber music the most delightful performances of programs that are models of their kind. Each concert shows this quartet to better advantage, and the last was the culmination of artistic excellence. The Bernard suite was played by Mr. Kneisel and Mr. Randolph. It was entirely new to a Baltimore audience. Both artists were at their best, and that means a thoroughly satisfying and artistic performance. These concerts have demonstrated Mr. Randolph as an ensemble player of the first rank. The Tschaikowsky quartet was likewise new to the audience. Its performance was simply a delight. In all my experience I can recall nothing more exquisite than the performance of the andante funèbre.

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— ADDRESS —

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Orchestra was made interesting through the appearance and singing of Fr. Milka Ternina, and the first performance of Tschaikowsky's Symphony Pathetic. Apart from these, the program was a keen disappointment.

From the praise accorded Richard Strauss' "Till Eulenspiegels lustige Streeche" by one of the foremost critics, I had looked forward to this number with some anticipation of pleasure; but after hearing it played I think it lacks dignity, and that in itself is a sufficient reason for questioning the propriety of giving it a place on the programs of the Boston Orchestra. The concert closed with the hackneyed Liszt Rhapsody No. 2. It is about time this number should be relegated.

The reading of the Tschaikowsky Symphony was satisfactory. This symphony has been so thoroughly reviewed by the most scholarly and competent of your correspondents, that there was no beauty that I could discover that had not been heretofore mentioned in your columns.

The interest of the evening centred in the appearance of Fr. Ternina, who sang the two celebrated arias of Weber, scene and aria from Oberon, and prayer and aria from Freischütz. Philip Hale had led me to expect much, and I was not disappointed. My only disappointment, or rather regret, was that Fr. Ternina did not favor us with a Wagner number. She is a great artist and the possessor of a remarkable voice. I learn that there is a possibility of another short season of Wagner opera under the Damrosch management. If this be true we may yet have an opportunity of hearing Fr. Ternina in one of the Wagner operas.

The testimonial musical to Otto Sutro will take place on March 5 in Sutro Hall. As stated heretofore, February 24, his birthday, was the date originally selected, but had to be postponed owing to previous engagements of many of the orchestra. As the different singing societies and participants will almost fill the hall, the board of directors of the Oratorio Society, of which Mr. Sutro had been president since its organization—in fact, was its founder—has been able to send cards of invitation to only a few of those most intimately and closely associated with him during life. This testimonial is a beautiful and fitting tribute to a man who identified himself so thoroughly with the musical development of this city. In every undertaking he was foremost, and was ever ready to contribute his mite and his work toward its successful consummation. The distressing circumstances attending his death, with his wife and daughters in Berlin, not even aware of his illness, are still fresh in the memory of his many friends. The testimonial is but a natural expression of sympathy for the bereaved, and tribute to the memory of the dead.

XX.

It's a Girl.

BERLIN, February 29.

THE astounding information was received here to-day from the Rhine Provinces that the celebrated boy pianist, Raoul Koszalski, who has played at all the courts and in the principal cities of Europe is not a boy, but a fully developed and comely girl of sweet sixteen or more.

Raoul Koszalski's secret was discovered by the chambermaids of the leading hotel of Duesseldorf, on the Rhine. Armed with indubitable evidences, the astonished servants informed "mine hostess," who marveled how anyone dared perpetrate such an offense in her first-class establishment, and in an orthodox Lutheran atmosphere noted for the purity of its morals.

Father (?) Koszalski is the virtuoso's manager, who never allowed his charge to leave his side. They registered as father and son, and usually occupied the best suite of rooms in the hotels, and neither was ever seen alone at table or on the streets.

When the true sex of Raoul was discovered the strange couple and the Duesseldorf landlady had an animated conference, which resulted in the cancelling of night or two's performances and an abrupt departure of the guests.

There are other less controllable reports out, which allege that the supposed father of Raoul, who is a Polish Hebrew, of fine and venerable appearance, is in reality her husband. This is not at all improbable, as all who ever saw the couple commented on the physiognomical dissimilarity of the two, the quasi-parent's gesticulatory characteristics and facial lineaments being typically Semitic, while every action and expression of the prodigy betrayed Gentile extraction.

Another report, which also requires corroboration, al-

leges that Raoul gave birth to a little girl this winter, which it is believed accounts for a temporary seclusion during last season and the cancelling of a number of engagements on account of sickness.

All this, of course, Papa (?) Koszalski denies emphatically. He will not, however, allow anyone to see Raoul just now, who, he claims, is too ill to perform at present.

Now that the popular Polish virtuoso stands revealed as a full-fledged candidate for masculine adoration, there is no end of "I told you so" comments in the cafés and in musical circles.

"I always thought there was something feminine in the young performer's mannerisms and in the way the supposed 'he' bowed after applause," said a well-known manager to me this afternoon. "I can tell a boy's bow from a girl's in a minute, and I was not deceived this time."

Similar expressions are heard from a number of professional people who claim an intimate acquaintance.

It is certainly surprising that a player who, patronized by royalty and lionized by the highest social circles of the larger Continental cities, performed before immense audiences, could for more than three years deceive the public as to sexual identity.

Raoul makes a fine looking boy, though rather rotund around the breasts, and the lower extremities too stout for a promising Adonis. The general contour, however, attired in a neat knickerbocker suit, with the regulation black stockings and gold buckled slippers of youthful musical prodigies, is attractive and prepossessing—a kind, dreamy expression, yearning, drooping eyes, small features, a peachy complexion and very fine, short cut hair. Every girl that saw and heard the wonder fell in love with this ideal youth.

As the three years' tour on the Continent has proven an immense artistic and financial success, it is not believed that Raoul will be withdrawn from the great music halls of the Continent. On the contrary, it is predicted that a clean breast will be made of the deception, in which it will undoubtedly be shown that for a young girl expert pianist there would not be half the chance as for a boy performer. It may, perhaps, also be incidentally learned that there was some prevarication as to the prodigy's age.

In my interviews with a number of professional musicians here, I am told that the father's conscientious circumspection was always regarded with suspicion, though it was partly explained as a fear that the alleged boy might be induced to listen to the seductive offers of theatrical managers.

Others now claim to understand why Koszalski, senior, always objected to the suggestions of friends to allow the youngster's coiffure to grow long and to be arranged à la Paderewski.

Raoul surprised musical experts by her phenomenal mastership in the handling of her instrument, though she exhibited some childish faults.

When last year she conducted the performance of a self-composed symphony in Berlin musical critics suspected that older heads than hers aided the instrumentation. All of her original compositions are considered equal to young Mozart's earliest efforts.

While in Berlin the prodigy was invited by the Emperor to give a private performance for the benefit of his children. She has received a number of medals from the Government and from musical societies.

A lady at court told me to-day that when Raoul played before the imperial prince the Emperor remarked that he never saw such a smooth-faced boy with such a pretty, rounded form and such delicate hands. Nothing could induce the pianist to accept the invitation of the older prince to join them in their games.

As to the antecedents of Koszalski, senior, all I can learn is that three years ago, before the début of Raoul, he was living in the Jewish ghetto of Moscow. The family, which consists of a crippled sister and one or two young sons, and which was then very poor, is now quite wealthy, and living in comparative affluence, as Koszalski reaped the entire profits of all the tours he managed.

An intended American tour was nipped in the bud when the "father" was informed of the strict surveillance of the Gerry Society.

The disclosure of the sex of Raoul Koszalski will be a great shock to concert managers and music lovers throughout this country.

Readers of the leading musical journals published in the United States and Europe have heard a deal of Koszalski

in the last four years. Great things were expected of the supposed boy, who, in the opinion of the famous critics of London and the Continent, exhibited marvelous knowledge of technic.

An American tour for the "lad" was talked about and had been all but decided upon. Evidently it was the intention to keep him, or her, in a shower of gold as long as possible, so that when the inevitable exposure should come the profits might be already reaped.

Koszalski was first heard of in 1892. Brief mention was made of the appearance in Poland of a wonderful boy pianist, who promised to rival the work of the masters. The "boy" was stated to be twelve years old and yet able to render the most difficult compositions with marvelous expression. When this little notice had been almost forgotten the "youth" himself made his, or her, débüt in Vienna. Koszalski was heralded as a prodigy, a veritable musical marvel.

Within a year the fame of the young Pole with the unpronounceable name reached all over Europe and to England and America, wherever, in fact, students of music were to be found. Much was written about him.

The young pianist was heard in Berlin, in Paris and in Russia, and everywhere the audiences were delighted. In one short paragraph in a Berlin musical journal the word "spellbound" is used four times in describing the effect upon the listeners of Koszalski's playing at one of his first concerts in the German capital.

If the real sex of the musician had been known such receptions as were tendered to Koszalski would not have been possible. The Emperor decorated him, and other such honors came from Hungary and Austria. The alleged boy wore at one time four or five medals.

It was more than a year ago that Koszalski's manager, with a tour of the United States in view, began negotiations with various men of money in America. The Chickering were asked to bring the virtuoso across the ocean, but were not willing to do so. A similar proposal was made to Steinway. All this would indicate that, notwithstanding the fame of the prodigy and the audiences he commanded, no great amount of money was saved. It was given out that Koszalski had postponed his American tour because sufficient inducements were not offered.

When this statement was made Alfred Ernst, who had been traveling in company with the young pianist, came to the United States alone. Ernst had much to tell about the musical marvel, but never once intimated that she or he was not what it seemed. Ernst went on to St. Louis, where he is now said to be a conductor of a choral society.

The successes of the "child" pianist continued. Only last fall the journals devoted to such matters had it that Koszalski had made a great success in London. Concerts were given to large audiences, and the "prodigy" was invited to play before the Prince of Wales. In all these three or four years, as far as can now be learned, the suspicion that Koszalski was anything but a boy was never once published. The fortune gathered in by Josef Hofmann encouraged the conspirators to persist in the deception.

What is known here of the appearance of Raoul Koszalski was learned from those who saw the pianist in Europe. The "boy" was described as very short for his age. The face was stated to be an extremely pretty one, the eyes large and lustrous, the features regular. It was stated yesterday by musicians who had seen the prodigy that Koszalski would certainly pass for a very handsome girl.

Doubtless the critics were misled by the announced age of the "boy," either that or his playing is certainly remarkably fine. Sentences in the Berlin correspondence of THE MUSICAL COURIER, published in 1895, read: "Koszalski certainly has nothing to learn in technic. Few of the great pianists play with more depth of expression than this boy."

It will be concluded here that it was the harvest secured by Josef Hofmann that led the conspirators to foist "Miss" Koszalski on the music loving public as a boy. The mere announcement that a girl of eighteen years old was able to play the piano cleverly was not apt to create a furore in Europe, but at the time the "boy" gave his first concert, "prodigy" was a word to conjure by.

Nothing can be learned in New York about the man who posed as father. If anybody knows about "Papa" Koszalski, New York musicians say, it may be Mr. Ernst, of St. Louis, who ought to be well informed after traveling with the renowned pianist.—*Sunday Journal*.

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The Theodore Thomas Testimonial.

THE friends of Mr. Thomas have united in commemorating the fiftieth year of his residence in this country, and will present to him on the occasion of his reappearance at the head of his own orchestra on March 17, at the Metropolitan Opera House, a fitting testimonial of their high esteem in the shape of a massive silver centre piece for the table.

The outline and general intention is to represent a crown in an ornamental fashion. The Greeks were the first to use a band of twisted twigs of laurel to confer a distinction; sometimes oak leaves were employed as well, to denote strength of feeling and hospitality, and all to signify the exalted position of the possessor, and finally the conventional form of a crown was used to distinguish the master. The form of a centre piece was selected therefor, that the testimonial would be both useful and ornamental.

Attributes of music are employed, as well as other symbols, to describe the sentiments in close connection with Mr. Theodore Thomas, to whom this piece will be presented.

The violin, his favorite instrument, is shown to play an important part in the decoration by the volute or scroll at each end of the oval shape given to the centre piece. Around the base are spaces in the shape of ornamental hearts, to take the portraits of the celebrated musicians whose fine art has been so well translated and repeated by Mr. Thomas. Between these medallions is the ornamental torch of Hymen, denoting the marriage of musical art and the man that represents it, and *Lohengrin's* swans lend their graceful outlines to the general significance.

The loops of the crown above this gallery of masters are strengthened by garlands of ivy leaves—friendship. Topping these ornaments is the oak leaf supporting the triumphal Babino, which is lending harmony and elevation to all these attributes of genius.

A Greek ornamental lyre at intervals around the top festoons assists the whole poetical construction to form a vessel of practical dimensions for a punch bowl. The gilt lining can be removed when flowers or fruit occupy the centre, and the whole outside ornament is given an open-work effect. Approximate weight in sterling silver, 200 ounces. Designed by Mr. Paulding Farnham, of Messrs. Tiffany & Co.

Mr. Rudolph Aronson, who has undertaken the collection of subscriptions to the testimonial, reports the following new subscribers:

C. A. McAlpin, M. Pappenheim, G. B. Haight, Geo. L. McAlpin, Cornelia K. Mauley, William Mason, Amy C. Townsend, Boosey & Co., Edward Schubert & Co., S. Behrens, Mrs. Henry Draper, Ella A. Toedt, Carl Fischer, Alexander Lambert, C. F. McKim, Stanford White, Benno Loewy, D. G. Yuengling, Jr., K. A. Stanley, Miss E. W. Washburn, Karolina Klauser, Frederick Dean, C. S. Horner, Lillian Smith, Frederick Cromwell, Miss Eloise S. Breeze and Mrs. Jack Gardner.

Subscriptions, no matter how small, may be forwarded to Rudolph Aronson, manager Bijou Theatre, New York, who will acknowledge receipt.

Gotha.—The Ducal Theatre will study for the Coburg season a musical legend, *Die Erlösung*. It is a one act piece, with prologue by Menasci, and music by August Schassler.

Director of the Conservatoire.—The appointment of director of the Paris Conservatoire is likely to be given to one of five composers. They are MM. Reyer, Massenet, Saint-Saëns, Paladilhe and Theodore Dubois. The *Echo de Paris* states that since the foundation of the Institution there have only been four directors, viz.: Sarrete, Cherubini, Auber and Ambroise Thomas.

F. Lux.—A memorial festival for Friedrich Lux, the composer and organist, who died last year, took place lately at Mainz, where he had been for a lifetime the director of the Liedertafel. The dead master's daughter, Jenny Lux, played with great success some of Lux's organ compositions. The cavatine from his *Käthchen von Heilbronn*, with orchestral prelude, was also much applauded.

Third Symphony Society Concert.

THE third concert of the New York Symphony Society took place last Saturday night in Carnegie Music Hall. This was the program at both the Friday afternoon concert and the regular Saturday night function: Symphony No. 3, *Eroica*..... Beethoven Concerto No. 2 in B flat, for piano, with orchestra..... Brahms

Allegro con troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.

Mr. Joseffy.

Symphonic poem, *Tasso*..... Liszt

The bad weather Saturday night militated seriously against a large attendance, although the house was well filled. At the matinée the audience was larger. Mr. Damrosch was warmly welcomed, and his band played with much spirit, although the wear and tear of a hard season of travel told in their work, which was in the main rough. The symphony was read rather hurriedly, the coarseness of the brass choir being most an unpleasant feature. The first hornist, Mr. Reiter, does not keep in the picture. He has a wonderful tone, but it was too prominent, especially in the concerto.

Joseffy, after all, was the *raison d'être* of both affairs. He created great enthusiasm and he had to return to the

the loftiest sort. It appealed to the intellect as well as the senses. The tone color was marvelous in its variety, and the reading full of deep thought and sentiment. That Joseffy should have selected such a concerto shows his intense love of art for art's sake, although the work has become popularized in a certain sense.

His touch has the old witchery and we long to hear him in a piano recital. He is one of the greatest of Bach and Chopin players, and as he intends soon giving a recital in Boston, we do not see why New York should be slighted. His art is so distinguished, so legitimate and satisfying that it is a shame to deprive lovers of piano playing the opportunity. His playing is incomparably fine as an object lesson for students, for it is utterly free from all the *fusian*, the hyperbolical rant, extravagance and senseless fury of the conventional virtuoso of the day.

Music in Weimar.

SCHROETERSTRASSE 28, WEIMAR, February 18, 1896.

LAST week *Fidelio* was given again, this time with Frau Krzyzanowski-Doust as *Leonore*. Unfortunately I could only stay to hear the great aria in the first act, and regret very much having to miss the prison scene. As far as I heard her, she is the best *Leonore* we have had here. Her disguise was excellent and she had a handsome appearance on the stage.

In the *terzett* with *Rocco* and *Marzelline* she may have been somewhat nervous, but the *Abscheulicher*, wo elst Du hin was sung with such electric force that the audience broke into applause, and she had to appear twice on the open scene before the opera could be continued. I heard afterward she had a most pronounced success, and was called six or seven times before the curtain. Pity that she and her husband are engaged for Hamburg next season.

The *Hermit's Bell*, a comic opera, by Mailliart, was revived too, with Frl. Schoder as the peasant girl. In this and *Carmen* she is eminent. A great charm with her is that she seldom plays a part twice exactly alike with the stereotyped stage business; with each repetition she seems to have fresh ideas, so one is always on the alert for something new from her.

Herr von Spinger was irresistibly funny in his part of a farmer who tries to

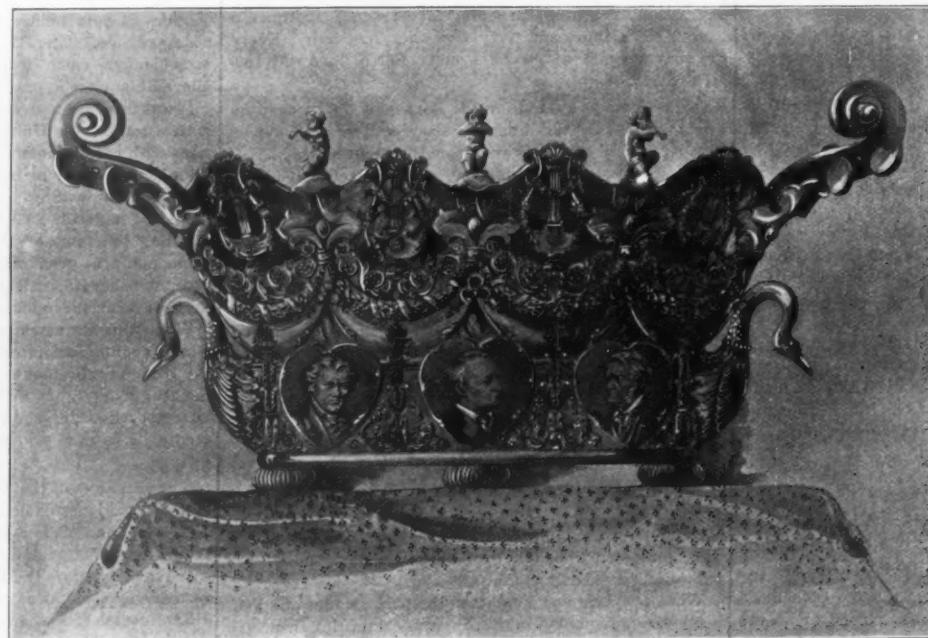
conceal his wife from the soldiers. The much talked of comic opera by E. N. v. Reznicek, *Donna Diana*, was given at last on Sunday with the most complete success. Capellmeister Krzyzanowski excited a great deal of attention by directing this most difficult and complicated work from memory, and did it well, too. This is the sort of man we are losing. I made a point of attending the last two rehearsals, and so heard the work three days running. As far as I can judge, it is certainly on a level with Verdi's *Falstaff*. It has the charm of originality; one does not hear augmented and diminished intervals crying "Wagner, Wagner, why tormentest thou me?" For my taste, it is a milestone in comic opera, just as *Guntram* is in the tragic-musical drama.

Reznicek has great talent for instrumentation, and the orchestra part of his opera is very well written, but he expects rather too much of the singers. Nevertheless, Frau Stavenhagen, representing the title rôle, sang all that was demanded of her and acted her part to perfection; it suits her personality and she caught the spirit of the thing exactly. Herr Zeller gave *Don Cesar* and played the cavalier well; he is always so gentlemanly in everything he does. He was in very good voice and had a success. Gmür and Frl. Schoder as *Perin*, the court jester, and *Floretta*, a playmate of *Donna Diana*, had very different parts both to act and to sing.

I think I have said enough about these members of our opera to indicate that they are excellent; that is to say they excel in acting, not always in singing) in everything they undertake, and this evening they fulfilled every expectation. Reznicek was called out at the close of the opera and rewarded with a wreath. Krzyzanowski's name was also heard from all parts of the house, and he, too, came on the stage and bowed his acknowledgments. The public was entirely "begeistert."

Richard Strauss and Hans Sommer, the song composer, were in the audience. Concertmeister von der Hoya is leaving, and there are rumors of somebody coming from Munich.

EDW. W. OSHORN.



A TRIBUTE TO THEODORE THOMAS.



An Offer to Paderewski.—Chicago, Ill., February 24.—The Chicago University is making an effort to secure Paderewski for its Conservatory of Music.

Jessie Shay Will Play.—Miss Jessie Shay, who is busy with a round of piano engagements, will play in the Y. M. C. A. Hall, New York, on next Friday afternoon, March 6.

The Oratorio Society.—The third public rehearsal and evening concert of the present season of the Oratorio Society will take place on March 13 and 14, when Haydn's oratorio *The Seasons* will be given.

Wallian Benefit Concert.—A benefit concert was tendered by her friends on Monday evening, February 24, in Steinway Hall, to Miss Helen Wallian, a vocal pupil of Mme. Murio-Celli. Miss Wallian was assisted by some well-known professional artists, and also by some fellow pupils.

Jeanne Franko Plays.—Miss Jeanne Franko played with immense success recently at two important Aeolian concerts, and won repeated encores and any number of recalls. The following were her solos: *Romance*, *Svendsen*; *Fantaisie Caprice*, *Vieuxtemps*; *Walter's Prize Song*, *Wagner-Wilhelms*; *Pierné's Serenade* and a cavatina of *Bohm*.

The Musical Art Society.—The next concert of the Musical Art Society, of which Mr. Frank Damrosch is conductor, will take place on Thursday evening, March 19, in Carnegie Hall, when an interesting program, including Palestrina's *Improperia*, will be given. The Kneisel Quartet will assist at this concert.

Dannreuther Quartet Concert.—The third concert of the Dannreuther Quartet, originally announced for March 12, will be given in Chamber Music Hall next Thursday evening. Arthur Whiting, piano, and Ernst Wagner, flute, will help the club, and the program will consist of a quartet in D, by Mozart; Beethoven's serenade and Brahms' piano quartet, op. 29.

Don't Like Certain Places.—It seems to be a new fad among women artists to hate a certain city. Duse hates Chicago, and Calvé hates London. "No, no, no," says the famous impersonator of *Carmen*, "not for the crown of England and all the wealth the country contains would I consent to live in London. Ten times rather would I be a peasant, with a little cottage on the slope of the Apennines and the beautiful sunshine of Italy all about me."

A Wierum Concert.—A concert was given on Monday evening last in Memorial Hall, Brooklyn, by Miss Grace Wierum, soprano, assisted by Miss Martina Johnstone, violin, and Mr. Carl Naeser, tenor. The accompanists were Miss Hertz and Mr. Alexander Rhim. Miss Johnstone played with admirable taste and finish some Scandinavian melodies and dances by Grieg, pieces of Sarasate and Wieniawski and some song obligatos. Her success was wholly artistic.

Philharmonic Society.—The fifth Philharmonic concert will take place next Saturday evening in Carnegie Hall, preceded by the usual rehearsal on Friday afternoon. The program is as follows:

Third Concerto, G major, strings..... Bach
Overture, From the Scottish Highlands (new)..... F. Lamond
Concerto No. 2, for violin..... Bruch
Symphony No. 9..... Schubert

Oratorio in Harlem.—The Harlem Oratorio Association, Samuel A. Baldwin musical director, will give its second concert on Tuesday evening, March 10, in the Harlem Presbyterian Church, 125th street, near Madison avenue. The program will be composed of part songs and shorter choral works, with Achille Rivarde and Aimé Lachaume as soloists.

Founder of Massey Music Hall Dead.—Mr. Hart A. Massey, of the agricultural implement manufacturing firm, the Massey-Harris Company, Toronto, died on February 18. He built at a cost of \$225,000 Massey Music Hall, Toronto, and donated it, in trust, for the benefit of the residents of the city wherein he resided. He was a public spirited man, and gave largely of his wealth for religious and educational purposes.

Kallwitz Soirée Musicale.—Mme. Adolphine Kallwitz and her pupils gave a soirée musicale on Saturday evening last, February 29, at the residence of Mrs. John C. Meyer, 763 Fifth avenue. Miss Lena Doria Devine assisted with some songs of Jensen and Grieg which were sung sympathetically. Mme. Kallwitz herself played Beethoven's *Moonlight Sonata* and several shorter modern pieces, as

well as assisting at a second piano with some pupils. Among the pupils who played were the Misses Jeannette Müller, Edna Doughty and Hermine Clark. The affair was fashionable and successful.

An Interesting Talk.—To-morrow (Thursday) morning at 11 Mrs. Berman will give a short talk at the Waldorf on Love Songs of Great Writers. The musical illustrations will be by Miss Marguerite Hall and Mr. Nicholas Douty. Mr. Victor Harris will accompany.

Anton Hegner Recitals.—Anton Hegner will give two cello recitals in the Hotel Waldorf on the afternoons of March 25 and 28, at 3 o'clock. Mr. Hegner will be assisted by Miss Margaret Hall, mezzo soprano; Mr. Mackenzie Gordon, tenor; Mr. Max Bendix, violin (concert master of the Theodore Thomas Orchestra), and other artists.

Walter J. Hall.—A beautiful praise service of song was given in the Brick Church, Fifth avenue and Thirty-seventh street, on Sunday afternoon, March 1, under the direction of Walter J. Hall, the organist and choir master of the church. The regular quartet choir was augmented to a triple quartet by the addition of eight solo singers taken from the choirs of prominent churches.

A Bach Examination.—Mr. A. Victor Benham held an examination in his studio on Saturday, February 29, for several of his advanced pupils in works by Bach. Miss Helen Lang carried off the honors by her playing of the chromatic fantasia and fugue, and received a bust of the master in recognition of her achievement.

The Italian concerto, A minor prelude and fugue, arranged by Liszt, and the F major toccata, arranged by Mr. Benham, were among the other works played.

Lilli Lehmann May Return.—It was reported Sunday on excellent authority—that of one of her friends—that Mme. Lilli Lehmann had been engaged by Messrs. Abbey & Grau for their next season of opera at the Metropolitan Opera House.

The celebrated German prima donna was last seen here during the season of opera given at the Metropolitan just before it was burned. She was taken ill with grip in February, 1892, and for a time it was feared that she would not recover, the disease being aggravated in her case by a predisposition to heart failure. She did recover, however, but was not able to sing again during the season.

After her return to Europe she retired temporarily from the operatic stage, but only a few months ago it was announced that she would make her reappearance at Bayreuth during the coming season there.

That there is a prospect of her return to America will be welcome news to her many admirers in this city.—*New York Herald*.

Morning Musicales.—The fifth morning musicale in the series given by Mr. Gustav L. Becker at his home studio, 70 West Ninety-fifth street, for his pupils and their friends, was held last Saturday, when, in spite of the pouring rain, the pretty parlors were well filled. The program follows: Introductory sketch of Mozart and Von Weber; fantasie from C minor sonata, Mozart, with second piano part by Grieg; *Momento Capriccio*, Von Weber; *Das Veilchen*, Mozart; *Moto Perpetuo*, Von Weber; *romanza* from D minor concerto, Mozart, orchestral part on second piano; *romanza* and aria from *Der Freischütz*; fantasie on themes from *Figaro*, two pianos, eight hands. The object of these musicales is to acquaint the pupils with the lives of famous musicians and the development of the principal art forms, as well as to accustom them to appear in public. They are held twice a month. For the next, on March 14, the regular plan will be set aside and a general program substituted. The plan of these musicales is altogether commendable.

A Letter from Calvé.—The following communication has been received from Mlle. Calvé:

To the Editor of the Herald:
I see in the New York papers that I am supposed to have refused an engagement which Mr. Hammerstein is said to have offered me. May I beg you to insert this letter to contradict all these false reports? I have never seen Mr. Hammerstein, consequently have never refused any offer of his, and I have not as yet signed any engagement for next year.

Thanking you in advance, believe me, yours very truly,

EMMA CALVÉ.

BRUNSWICK HOTEL, BOSTON, MASS., February 28, 1892.

Just before Mlle. Yvette Guilbert closed her engagement at the Olympia Music Hall Mr. Oscar Hammerstein wrote to Mr. Henry Wolfsohn, the musical agent, that he was willing to pay Mme. Melba any amount of money she might ask for a series of concerts at the music hall. Mr. Wolfsohn replied that Mme. Melba had declined to entertain any such proposition, but that he was about to begin negotiations on Mr. Hammerstein's behalf with Mme. Calvé.

"I haven't heard anything more from Mr. Wolfsohn," said Mr. Hammerstein yesterday, "and I don't expect to. Of course I never thought that either Mme. Melba or Mme. Calvé would sing at the Olympia, although I was and am perfectly willing to make good my offer if they will accept it. My real object in making the offer was just to worry Mr. Maurice Grau a little if I could, because I thought he treated me rather shabbily in inducing Mlle. Guilbert to leave my management after I had gone to so much expense to bring her over. I presume Mr. Wolfsohn

thought I was joking, and answered me in the same spirit. Somebody heard the story, though, and it got into print in a very exaggerated form."—*New York Herald*.

Joseffy's Course Approved.—*To the Editor of the Tribune*—Sir: No person in the enthusiastic audience at Carnegie Music Hall on Saturday evening was more disappointed than I when Joseffy refused an encore after his magnificent performance of the Brahms concerto. I was particularly anxious to hear him play something like Schumann's Warum or a Chopin nocturne, in which genre, I think, he stands almost alone as a pianist. But after my first intense disappointment had passed away, and upon the explanation by Mr. Damrosch that Joseffy didn't wish to play anything after the Brahms concerto, I fully appreciated the situation. I then realized his feeling that he considered it a sacrilege, from his high artistic point of view, to attempt the rendering of anything after this poetic work.

Now that I have bravely got over my sense of loss in not hearing him play what I had hoped to, I want to thank him for the courage he displayed. If this is to be the beginning of the end of the encore nuisance at classical concerts, which is appropriate only to minstrel shows and opera bouffe, then Joseffy will have rendered an invaluable service to the real lovers of good music.

New York, March 1, 1892.

A LAYMAN.

Sousa's Big Success.—Nothing but the two great oceans, the Gulf of Mexico and the Canadas bound the long tours of Sousa and his great concert band. Just now he is peering through the Golden Gate upon the waters of the Pacific, and in a few weeks he will have recrossed the continent and be gazing on the Atlantic at Halifax, N. S. His route to California has been a series of genuine and continuous ovations. In thirty of his fifty dates between Washington and Los Angeles his receipts were, in round numbers, \$50,000, the average being between \$1,600 and \$1,700 per day. We believe we betray no restricted confidence in giving the following receipts from a private letter of Manager Blakely: Philadelphia, in two days, \$5,600; Chicago, \$3,300; Portland, \$3,450; Los Angeles, \$5,000.

In single days, Albany gave \$1,500; Troy, \$1,752; Milwaukee, \$1,400; Minneapolis, \$1,600; St. Paul, \$1,400; Butte, \$1,550; Helena, \$2,165; Spokane, \$1,750, and Seattle, \$1,985; and so it goes. Sousa is always delighting the public in some section of the country, and is always rewarded by constantly increasing popularity and success. All this time the royalties on his music are equally profitable with his concerts. We should call Sousa fortunate if his success were not the legitimate result of undoubted ability and conscientious and continuous effort, supplemented by a management that never sleeps, and never loses an opportunity.

Germania Orchestra Concert.—The usual Friday afternoon concert given at Musical Fund Hall, Philadelphia, by the Germania Orchestra, under direction of Mr. Wm. Stoll, Jr., took place February 28, and was well attended. The orchestral program consisted of a rather uninteresting suite, *Idyllen*, op. 32, of H. A. Lange's, and Beethoven's beautiful symphony in C major, No. 1, which was admirably played. An interesting and enjoyable feature of the concert was the performance of Mendelssohn's capriccio for piano and orchestra, the soloist being Miss Alva Clarke Lochhead, of Aspen, Col., a pupil of Gilbert R. Combs, the director of the Broad Street Conservatory of Music. Miss Lochhead plays like all of Mr. Combs' pupils, in a thoroughly artistic manner, and with an abandon that is seldom found in amateurs. She has a clear liquid touch, her technique is admirable and her true conception of the composition was evidenced by her excellent interpretation. There was a pardonable evidence of nervousness, doubtless arising from the fact that this was her first performance with an orchestra, and also the unfortunate circumstance of her having no rehearsal with the orchestra, owing to the late arrival of her piano.

The morning papers in commenting on the performance say: "Her playing showed that she had been well taught and possesses much natural ability. She phrases well, has a good touch, and plays with feeling and intelligence." "She has a clear touch and her fingering is skillful. This was seen most in the andante. She, however, was at her best in the second (the march) theme, and gave it brightness and color."

Answers.

MUSICIANS residing out of the city or State are, we understand, eligible to membership in the Manuscript Society. As to the requisites for admission, we advise "Western Musicians" to write to the society's secretary.

No, Emma Eames has no children and her married life is a happy one.

We do not know Christine Nilsson's address.

Patti is the real, not the theatre name of Adelina Patti. She was born in Madrid in 1843. Her present husband's name is Nicolini, a variant of his real name, which was Nicolas. He is a Frenchman.

The orchestra which Mr. Fritz Scheel conducted in San Francisco was called the Philharmonic Orchestra.



SZUMOWSKA CHAMBER RECITAL.

THE first of a series of three chamber music concerts by Mlle. Antoinette Szumowska, pianist, assisted by Messrs. Timothée and Josef Adamowski, violin and 'cello, occurred on Thursday afternoon last, February 27, in Mendelssohn Glee Club Hall, and attracted a good sized audience. Brahms' Trio in C minor engaged the three performers in a genial and intelligent ensemble. Mlle. Szumowska and Mr. T. Adamowski played Grieg's sonata, op. 8, in F major, and the violinist further gave two solos, Beethoven's Romanza in F major, and Wieniawski's Valse Caprice, to which he had the piano accompaniment of Mr. Zach, a member of the Boston Symphony Orchestra.

The program, in addition to the merit of a sympathetic performance, in which the players were on terms of good understanding, had also the merit of rational brevity. Mr. Adamowski made a success with his solos, and Miss Szumowska held a discreet, intelligent position in her ensemble work.

Appreciation ran high, and the popular as well as artistic success of these entertainments would seem assured.

MISS JESSIE SHAY'S RECITAL.

Miss Jessie Shay gave a piano recital on Monday evening last, February 24, in Carnegie Chamber Music Hall. The clever young pianist was assisted by Mr. Hans Seitz, baritone, who was in turn accompanied by Victor Harris.

Nicodé's variations and fugue, two concert studies of Schloezer and Moszkowski, three short pieces of Jadassohn, Schumann and Schütt and a Liszt rhapsody completed Miss Shay's program. Mr. Seitz confined himself principally to German songs, which he delivered with some feeling and intelligence, but the singer has to struggle with a voice of naturally hard, inflexible quality, so that despite judicious management results are not always wholly agreeable.

Miss Shay played excellently. She has developed a wonderful amount of force and authority since her formal professional débüt with the New York Symphony Orchestra last season. At the same time she retains the pearly limpidity, the poetic grace, and facile fluency which were her first distinguishing characteristics. The sonority of her tone and her sterling, firm grasp of matters are a pleasing surprise to many who have associated Miss Shay hitherto as a pianist chiefly of delicacy and finesse. All the shorter pieces rippled off with the delightful clarity and ease we are accustomed to from this charming artist, while the two studies were models of performance. This young lady has a wonderfully sure left hand. Schumann's Vogel als Prophet she took very slowly, but played it with charming taste. Other pianists have taken it quite as slowly, and others again haven't, and those who "haven't" seem to have chosen the better part. The piece is apt to get too spun out.

Miss Shay, who looked dainty and winsomely ingénue, had a large audience, which received and applauded her with plenty of enthusiasm.

LOUIS SCHMIDT CHAMBER AND SONG RECITAL.

The first chamber music and song recital of Louis Schmidt, Jr., assisted by Miss Marguerite Hall, mezzo soprano, and Miss Lotta Mills, pianist, was given on Thursday evening, February 27, in Carnegie Chamber Music Hall. The program included Grieg's sonata in G minor, for piano and violin; Lalo's violin solo, Symphonie Espagnol, some short piano pieces by Miss Mills, and songs of Schubert and Bizet by Miss Hall.

Despite the fact that it was Boston Symphony night, a large audience managed to be present, and testified its satisfaction cordially with what proved a successful initial concert. Mr. Schmidt handles his violin in an experienced, authoritative manner, and ordinarily gives a musicianly interpretation of the work in hand. The Grieg sonata had an intelligent, sympathetic reading, and a precise, finished performance by both players. In the Lalo work, however, Mr. Schmidt showed the greatest brilliancy and technical facility and dash, but the handicap of a piano accompaniment in its poverty and futile attempt at orchestral replacement seriously marred the effect. Mr. Schmidt's performance, however, roused immense enthusiasm, and

certainly deserved to have been heard with its original support.

Miss Mills played with smoothness and a firm, sympathetic control. She is, we understand, a Leschetizky pupil, and certainly brings a sure finger to her work, and not a little poetry and decision. She is a reliable ensemble pianist, and in a group of short solos by Chopin, Schütt and Leschetizky played with much taste and finish. She deserves to be heard from.

The fine, warm, sympathetic singing of Miss Marguerite Hall is always a pleasure to hear. She sang admirably, as usual, with true, fervid power and feeling, and superior cultivation and finish. Her dramatic instinct is also just and convincing, and her delivery of Schubert's Death and the Maiden—which she had to repeat—was finely felt and impressive. More of these recitals will be welcome.

NEW YORK TRIO CLUB.

The third concert of the New York Trio Club took place on Tuesday evening, February 25, in Carnegie Chamber Music Hall. Schubert's E flat trio, op. 100, and Beethoven's trio, No. 1, in D major, were the ensemble numbers. Mr. Paolo Gallico, the pianist of the club, who is an excellent soloist, played Schumann's Papillons, and Mr. J. H. McKinley, tenor, who assisted, sang the Prize Song from *Die Meistersinger*.

The club did intelligent, precise and sympathetic work. The ensemble has been good from the beginning, but older association improves matters, and induces a greater freedom and abandon in delivery grafted on the individual accuracy and decision which could not be expected in the first case to unite themselves spontaneously in the same degree. The New York Trio has a large following, so that the hall was crowded, and duly appreciative of the good work done.

Mr. Gallico played extremely well Les Papillons. He is a piano soloist of no mean order, interprets a composer's meaning intelligently, and commands the medium of a fluent and certain technic. Mr. McKinley's singing of the Prize Song produced much satisfaction. We almost prefer to hear him, however, in the English lyric school.

SUNDAY POPULAR CONCERT.

Soloists were forthcoming with the same liberality as at the first concert at the second popular concert in Carnegie Hall on Sunday evening last. Mme. Clementine de Vere-Sapiro, Sig. G. Campanari, M. Rivarde and M. Aimé La chaume were heard in conjunction with a nicely balanced, precise orchestra, directed by Victor Herbert.

Mme. de Vere-Sapiro sang the O luce di quest anima from Linda di Chamouni very fluently, and with excellent style, but the voice itself was slightly sharp and squeezed at the top. She was also down for Hear ye, Israel, from Elijah, in the second part of the program. The most enjoyable singing of the evening came from Sig. Campanari, who gave the Dio possente from Faust nobly, with abundant pure tone and great beauty of phrase. He also sang Rossini's Largo al factotum. M. Rivarde played the veteran Mendelssohn concerto with charming smoothness in the andante. The finale was not overclear technically, and might have had more abandon. It was on the whole, however, a satisfying performance. Saint-Saëns' Introduction and Rondo Capriccioso was his second number, which he has played in New York excellently on another occasion.

Some rather heavy, but attractive, Oriental-colored ballet music of Pierné was played by M. Lachaume, with the orchestra. This pianist is at times delightful, and in every phrase displays refinement and finesse.

Victor Herbert conducted among other numbers his own Badinage, and got a half dozen rounds of applause. There were no encores. The house was fair, weather considered.

More Grenelli Notices.—The popular soprano Miss Inez Grenelli is meeting the same success West which attended her work in the East. Following are some recent press notices :

The Philharmonic Club is accompanied this season by Miss Grenelli, who is making her first visit to the West.

Miss Grenelli has a beautifully cultivated voice, which she knows well how to use. She had a slight hoarseness, which was scarcely noticeable after she commenced. Her first number was the aria Casta Diva, and second two songs, Der Hidalgo, by R. Schumann, and one of the most eccentric and at the same time charming of songs, He Loves Me, Loves Me Not, by Mascagni. Almost the entire effect is in the vocal and facial expression, for the words are simply those of the title repeated and repeated. It was a delicate and chaste bit of work, and was so much appreciated that she was recalled and sang Comin' Thro' the Rye with much grace.

Miss Grenelli is an accomplished musician and linguist.

At one of the towns visited recently the music was lost, and she sat at the piano and played all the accompaniments without any notes.—*The Indianapolis Journal*, February 13, 1890.

Miss Inez Grenelli, a young American singer who studied in Paris with Madame Desirée Artôt de Padilla, is making her first Western tour as soloist with the Philharmonic Club. She has a clear, sweet soprano voice of great volume, evenness and delicacy of tone. As an artist she throws her personality into her song and carries her audience in perfect sympathy. She gave the aria, Casta Diva, from Norma, in a thoroughly artistic manner, and was charming in a suite of songs: Der Hidalgo, R. Schumann, and He Loves Me, Loves Me Not, by Mascagni. For encore number she gave Comin' Thro' the Rye.—*Indianapolis Sentinel*, February 14, 1890.

The Philharmonic Club is accompanied by a delightful singer, Miss Grenelli, whose fine soprano, of great compass, seemed to fit in well with the rich tones of the instruments around her. She sang the Casta Diva to charm the audience to an encore for which she sang the delicate child song Where Did You Come From, Baby Dear? She also sang Der Hidalgo, and Mascagni's beautiful He Loves Me, Loves Me Not, and, as an encore, Comin' Thro' the Rye. Altogether this was the principal event of the season, and most gratifying.—*Terre Haute Express*, February 14, 1890.

Foreign Items.

Mascagni.—A new mass by Mascagni was performed at Rossini's birthplace, Pesaro, on his birthday, February 29.

Spanish Opera.—A Spanish opera troupe has been formed in Barcelona to make a tour in Germany. Its repertory consists of twelve zarzuelas by Breton, Barbieri and Chapy.

Leipsic.—The organist Bernhard Pfannichl is giving a series of concerts in German cities; he has engaged Fritz Spahr to assist him. Spahr will play Bach's Chaconne and some of his own compositions.

Franchetti.—The millionaire composer Baron Franchetti knows the arts of the press agent. He now announces that the new opera on which he is working is not a comic opera, M. de Pourceaugnac, but a very serious one—Saint Mary of Egypt.

Rameau.—The name of Rameau seldom appears in Paris programs, but the Viennese Society of Friends of Music lately opened one of its concerts with the overture to his *Nais* for chorus and orchestra. It produced an excellent impression.

Joseph Beck.—The baritone Joseph Beck, a few years ago connected with the Metropolitan Opera House, has emerged from his seclusion at Vienna and appeared at Presburg in *Rigoletto*, *Pizarro*, &c. He is also the stage manager of the theatre.

Burmeister Petersen.—Mrs. Burmeister Petersen, of Baltimore, gave her first piano concert at Kroll's Theatre, Berlin, February 29, in the presence of a large and distinguished audience. Princess Frederick Leopold, sister of the Empress, warmly congratulated the artist upon her technic.

The Bayreuth Festival.—The Bayreuth festival is announced to begin on July 19. The *Monde Artiste* gives the following as the order of the performances: Sunday, 19th, *Rheingold*; Monday, 20th, *Valkyne*; Tuesday, 21st; *Siegfried*, and Wednesday, 22d, *Götterdämmerung*. The four other performances will succeed at intervals of one week.

Mrs. Rudolph Aronson.—Mrs. Rudolph Aronson, whose professional name is Alma Almira Dalma, and who for the past three years has been studying with Madame Laborde in Paris, has embarked on an operatic career in Europe. In March she will create a rôle in a new opera, André Chenier, by Gordiano, at the Scala in Milan, where also the novelties this season will be Massenet's *Werther*, Saint-Saëns' *Henry VIII*, and Mascagni's *Zanetto*.

Leonowa.—The celebrated Russian singer Dapfa Michailowna Leonowa died lately at St. Petersburg. For more than twenty years her beautiful voice and dramatic power delighted all Russia. She was unsurpassed as *Wanja* and *Ratmir* in Glinka's operas, *Life* for the Czar and *Ruslan*.

Budapest.—The last Philharmonic concert at Budapest was directed by Ernst Schucher, of Dresden. During the whole evening he was applauded and called out. Great admiration was aroused by an orchestral novelty, produced for the first time, an orchestral ballad, *The Nine*, by Edmund von Michalovich. Although it was composed twenty years ago it seems quite modern, so well does it employ all the conquests of later orchestral technic.

Paer's Revised Opera.—The late Italian recital of Paer's *Maestro di Cappella* followed exactly the first representation at the Paris Opéra Comique March 29, 1821. That is, instead of two acts of which the work consists only one was given, so that the piece really had neither head nor tail, and Sophie Gay's libretto was unintelligible in consequence. Moreover the manager boldly described it on the bills as "comic opera in one act."

Libellous Photos.—The scandals connected with Rosenthal, the Jacques Saint-Cère of the Paris *Figaro* and the *New York Herald*, having caused a demand for his portrait, an enterprising photographer of Paris reproduced the likeness of a singer of the Grand Opera who is rather like Rosenthal, and issued thousands of copies with the name of Jacques Saint-Cère beneath them. The singer has prohibited the sale of the copies and will probably take steps to obtain further satisfaction.

Donizetti and the Czar.—Donizetti is to have his monument. It will be set up in the little public square of Bergamo, upon which looks the Conservatoire, the nursery of his genius from the age of eight. The great composer, in addition to his musical gifts, possessed a phenomenal memory. In his youth he applied to Mayr, the director of the theatre at Bologna, for the score of an opera that was then being played. This request was refused, so Donizetti attended the performance twice, and then wrote out the whole score from overture to finish. Another anecdote illustrates the maestro's susceptibility and quick wit. During his long stay at St. Petersburg he played by command before the Czar Nicholas, who entered into conversation with a bystander in the course of the piece. Donizetti at once broke off the performance. "Why have you stopped?" asked the autocrat. "Sire," was the reply, "when the Czar is speaking, everybody else should be silent."



WITHOUT empty preluding or preliminary boasting Walter Damrosch and German opera came to town last Monday night and pitched their tent in the old Academy of Music, a house full of sacred traditions and pulchritudinous memories of the Italian music drama of Bellini, Donizetti and Rossini. Mr. Damrosch preferred to open his season soberly with Beethoven's great classic, *Fidelio*, a work that contains within itself all the germs of the modern music drama.

Irving place at 8 o'clock reminded one of the beginning of the run of a big spectacular piece. It was crowded, and the main entrances of the Academy were inadequate to accommodate the mob that thronged the lobby and overran into the street.

Mr. Damrosch had finished the regular *Fidelio* overture and the people were not yet seated. In a word, it was a crowded house that witnessed the opening of the German season of opera. If the pace is kept up for the next three weeks the ambitious young conductor need have no fear about results, artistic or pecuniary.

The performance was an artistic and earnest one. *Fidelio*, by reason of its strenuous intellectuality, its symphonic character and the intensity of the prison scene, is a work which demands more of its auditor than even the largest Wagner music drama. There is little relief after *Leonora* comes on the scene, and then it must not be forgotten that the unvocal style is extremely exacting. To say that a singer has successfully compassed the rôle of *Leonora* is to award her the highest praise possible.

The old phrase once so glib in the mouth of the now almost extinct anti-Wagnerian was that Wagner placed the statue in the orchestra and the pedestal on the stage. This was also said of Mozart. It might be more apposite if said of the Beethoven of *Fidelio*. The work is one huge prolonged symphony. Never does the orchestra lose the symphonic character and the voices fill in phrases, round off periods, and, except in a few instances, are used in a true instrumental manner. Wagner's vocal style is by comparison lucid and germane to the voice.

So when Katharina Lohse-Klafsky sang the tremendous Abscheulicher aria last Monday night with enormous power, genuine musical feeling, tenderness, rage, despair, and with the true dramatic accent, we felt reassured about the second act and its thrilling climaxes.

Klafsky is a stoutly built woman, nearer forty than thirty, and in her youth's costume her legs were massive, to put it mildly.

The lady has also a massive torso, a fitting reservoir for such a powerful voice. She has a strong neck set on wide shoulders, and her face shows intelligence and sensibility.

She is dramatic or nothing. She quivers with feeling; she burns with it. Her whole nervous system, backed by a bull-like physique, is afire at the sound of the orchestra, and give her a situation and you get a dramatic actress in full play, steam up and all sails spread! She gives you her all. She sings with overwhelming passion and never minces her phrases.

She is reckless, improvident with her vocal resources and showers fortissimos with astonishing ease. She is a great temperament; she is a great artist.

She indulges in numerous exaggerations. Such a medal must have its obverse. She forces her tones to a hard brilliancy, and she deviates occasionally from just pitch. Not that she ever sings out of tune, but, as she does nothing in a neat, careful or deliberate manner, she sings in pitch and is occasionally sharp. The voice is used in the German fashion; it is big, warm, luminous, and in the lowest tones has a contralto quality. On top it is shrill and penetrating. It gives one the impression of a noble organ in the hands of an artist of unstable moods, but always an artist. It is also an organ that has been abundantly used. It can be very thrilling, and it is very musical.

The four voice canon went badly. Klafsky was evidently nervous in the opening measures, and she was aided and abetted by her colleagues, with the exception of Emil Fischer, who is a tower of tonal strength at all times.

The duo in the second act with *Rocco* was telling, and her recognition of *Florestan* most affecting. The duo with *Florestan* was lyricism gone mad. The two artists, Gruening and Klafsky, sang their best, and also their worst. This number is very trying, but it was received with en-

thusiasm of a solid sort. Klafsky is an excellent actress, with a solid, histrionic technic, and she will give us great things as *Ortrud*, *Isolde* and *Brünnhilde*.

The new tenor, Gruening, is large in stature, reminding one a trifle of Niemann and Albert Stritt. His voice has a baritonal quality and is powerful, but not altogether free from throatiness. It has the dramatic timbre. He made an excellent impression and was recalled with Klafsky many times.

The flower nuisance loomed up early in the evening, and Gruening narrowly escaped a knock-out blow from a quick curtain while endeavoring to gather roses and pansies, violets and sunflowers and other floral monstrosities for the prima donna.

Gadski was a sweet *Marcellina* and sang her one solo fluently and with taste. Fischer, of course, was a *Rocco* of high artistic merit. It is a familiar rôle for him. Paul Lange was the *Jaqune* and Conrad Behrens a stately *Minister*.

The baritone, Demeter Popovici, a name that suggests both old Rome and beyond the Balkans, is a man of good presence and the possessor of a powerful, vibrant baritone. He is a trifle hard in phrasing, but he has unquestionable dramatic gifts. He acts with authority. The chorus is well trained, thanks to Elliott Schenck, and the scene settings good, but not especially noteworthy. A fly drop in act second was out of the picture and the stage is too waxy to resemble Mother Earth.

Mr. Damrosch has played some strong musical cards and more are to follow. He conducted the *Leonora* No. 8, but while it was smoothly given it lacked sonority and weight by climax because of the sunken orchestra. Beethoven did not write for the "mystic gulf," and which is better suited to Wagner's higher pitched and more brilliant orchestral color.

Altogether a most auspicious beginning, Mr. Damrosch!

This evening *Lohengrin* will be given, with a notable cast. The *Elsa* is Frl. Milka Ternina, who makes her New York début in this part. The *Ortrud* will be Frau Klafsky; the *Lohengrin*, Herr Wilhelm Gruening; *Telramund*, Herr Demeter Popovici; *King Henry*, Herr Emil Fischer, and the *Herold*, Herr Wilhelm Mertens. On Friday evening Mr. Damrosch's opera, *The Scarlet Letter*, will have its initial production here. The success of this opera on its first production in Boston is such that its performance here is confidently expected to be equally as great a triumph. The cast is as follows: *Hester Prynne*, Johanna Gadski; *Arthur Dimmesdale*, Baron Berthold; *Governor Bellingham*, Conrad Behrens; *Rev. John Wilson*, Gerhard Stehmann; *Roger Chillingworth*, Wilhelm Mertens; *Captain*, Herr Gerhard Stehmann; *Jailer*, Julius von Putlitz. The first matinée on Saturday will be devoted to Siegfried, with Alvary in the title rôle, and Frl. Ternina as *Brünnhilde*. Others in the cast will be Frl. Vollmar as the *Forest Bird*; Herr Paul Lange as *Mime*; Herr Gerhard Stehmann as the *Wanderer*; Herr Julius von Putlitz as *Fafner*, and Herr Wilhelm Mertens as *Alberich*. On Thursday night a performance of *Tannhäuser* will be given at the Academy of Music in Brooklyn, with Herr Alvary, Frl. Gadski, Herr Fischer and Herr Mertens in the cast.

Monday evening next *Tannhäuser*, and on Wednesday *Die Walküre* will be sung.

Chaminade May Come.

THE regular Chicago music letter in this issue contains the announcement that Mme. Chaminade, the French pianist and composer, may visit this country under the management of Wolfsohn's Musical Bureau, which is also to conduct Moriz Rosenthal's tour here during the same season. Henry Wolfsohn is in Chicago, and THE MUSICAL COURIER correspondent accordingly received the above information.

Mr. Wolfsohn has been negotiating with Mme. Chaminade for an American tour for some time, but so far as can be learned the terms of the contract are not yet complete. Anyway, the matter has been so far advanced as to warrant the assertion that the visit of the French artist may be placed among the musical attractions for next year.

Yaw Welcomed Everywhere.

ELLEN BEACH YAW is being crowned with success everywhere she sings. The following dispatch was received from Chicago at the hour of going to press:

"CHICAGO, Ill., March 2, 1896.—Yaw to-night (Monday) Central Music Hall. A great and enthusiastic audience. Encored three times. St. Louis to-morrow (Tuesday) night. House sold out."

Dresden.—Fritz Spahr played the sonata in G minor, by Tartini, here with great success.

WE can offer a good position to a first-class gentleman vocal teacher. Address Dean Howell, College of Music, University of Denver, Denver, Col.

Josef Hofmann Coming.

THE following letter was received at THE MUSICAL COURIER office on Monday and gives information which will be of general interest:

NEW YORK, February 27, 1896.

Editors *The Musical Courier*:

Johnston & Arthur have the honor to announce, by a partnership contract with Abbey, Schoeffel & Grau, that the famous Josef Hofmann, pianist, will revisit America, opening in New York about November 10 next.

Applications may be made direct to Johnston & Arthur, Decker Building, 33 Union square, or to Abbey, Schoeffel & Grau.

Johnston & Arthur beg to assure their patrons that in this connection they are perpetuating their policy of presenting only distinguished artists to the American public.

Mr. Johnston left for California last week in order to complete arrangements for the forthcoming tour of Anton Seidl and his orchestra to the California coast.

Very respectfully yours,

JOHNSTON & ARTHUR.

Mr. R. E. Johnston, of Johnston & Arthur, the musical managers, was in Chicago on Sunday, and has reached Denver by this time to arrange further details of the transcontinental concert tour of the Seidl Orchestra. We give the route below as arranged up to date.

Thirty-nine players constitute the orchestra, but in Chicago and San Francisco the force will be increased to sixty-odd men. This is not the Metropolitan Orchestra, of New York, but a specially engaged orchestra.

ROUTE.

May 2 and 3	.....	Rochester, N. Y.
May 4, matinée and evening	.....	Buffalo, N. Y.
May 5, matinée and evening	.....	Cleveland, Ohio
May 6, matinée and evening	.....	Chicago, Ill.
May 7, evening	.....	St. Paul, Minn.
May 8, evening	.....	Minneapolis, Minn.
May 9, matinée	.....	Omaha, Neb.
May 9, evening	.....	Lincoln, Neb.
May 10, 11, 12	.....	Denver, Col.
May 14 and 15	.....	Salt Lake City.
May 18, for two weeks	.....	San Francisco.
Balance of route to be arranged.		

Regarding the engagement of Josef Hofmann, the piano virtuoso, Mr. Johnston states that Hofmann will make his début at the Metropolitan Opera House about November 10, with a large orchestra, probably more than 100 men. Hofmann is under the joint management of Abbey, Schoeffel & Grau, and Johnston & Arthur.

Musical Items.

A Gerard-Thiers Pupil.—Miss Louise Gérard, who is at present in Paris, is one of the few successful singers who have received all their education in America. She is attracting much attention from the fact that her method of voice production is beyond the criticism of even the vocal teachers. She was for some years the pupil of Albert Gerard-Thiers, of Carnegie Hall, this city.

Eloped and Married.—Solomon Fingerhut, a piano teacher, and Louisa Bloch, both young and from Vienna, eloped to this country and arrived here last Monday. The young woman is the daughter of the wealthy Jewish theologian and editor Dr. Joseph Samuel Bloch. The couple were married, and Solomon may now settle and teach piano. He has a good name for a typewriter or a pianist.

Taft Will Direct the Cantata.—On Tuesday evening, March 10, Mr. Frank Taft, organist, will direct at the Madison Avenue Reformed Church the first performance in this country of Bach's "Coffee" cantata. This work, of the origin of which Bach's recent biographers seem to know nothing beyond that it is Bach, will prove of uncommon interest. The program will include other numbers, and the soloists will be Miss Kathrin Hilke, soprano; Mr. David G. Henderson, tenor; Mr. Frederic G. Hilliard, baritone; Mr. Caston Blay, violin; Mr. Louis Blumenberg, cello; Mr. Ferdinand Q. Dulcken, piano, and Mr. Carl Wehner, flute with second vocal quartet.

Albani in Toronto.—Our Toronto correspondent reports the Albani concert in that city on February 21 as having drawn an audience largely in excess of the seating capacity (3,500) of Massey Music Hall, and attributes much of the popular enthusiasm not only to the drawing powers of Mrs. Albani as an artist of Canadian birth, but also to the clever way in which Mr. I. E. Suckling, manager of Massey Hall, handled the attraction. In addition to Albani, those taking part were Mrs. Marie Vanderveer-Green, mezzo soprano; Mr. Norman Salmon, an excellent basso; Mr. Ernest Schelling, pianist; Mr. Frederic Rucquoy, flautist, and Mr. Jehin Prume, violinist. Messrs. Harriss & Vert have the direction of the Albani tournée.

Stainer.—A committee has been formed at Absam in the Tyrol to erect a new memorial tablet to the famous violin maker Jakob Stainer, as the old one is weather worn and illegible. Stainer, "the father of the German violin," was born at Absam July 14, 1621, and died there a lunatic and in poverty in 1683.

Boston Symphony Concert.

THE fourth concert of the Boston Symphony Orchestra occurred last Thursday night at the Metropolitan Opera House. The program was announced as follows:

Orchestral fantasia, *Midnight at Sedan*..... Heinrich Zöllner
(First time.)
Aria, *With Verdure Clad*, from *The Creation*..... Josef Haydn
Concerto for violin, No. 22, in A minor..... Giovanni Battista Viotti
Moderato.
Adagio.

Cadenza by Mr. Kneisel.

Till Eulenspiegel's Merry Pranks, op. 28..... Richard Strauss
Symphony No. 4, in E minor, op. 98..... Johannes Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Chaconne. Allegro energico e passionato.

Mr. Kneisel was suffering from tonsilitis and was altogether a sick man, so he did not play the Viotti concerto. This was a grievous disappointment, for Lillian Blauvelt, the solo singer, was not at her best and sang in a rather constricted and careful fashion. Instead of the violin solo we got Mozart's lovely *Voi Che Sapete*, from *Nozze di Figaro*. Her work lacked color and that diminuendo on G in the Haydn was not flawless in intonation. Strangely enough, there was a false entrance in the accompaniment, which must have tried Mr. Paur's patience considerably. Such slips are unusual in the playing of this orchestra.

It is only fair to say that Miss Blauvelt has been suffering from nervous prostration this season, and was not therefore in her usual artistic form.

The symphony was Brahms' fourth, beloved of mathematicians and musicians for its strenuous idealism, grim logic and inevitable development. Crabbed it is at times, but then we cannot always feed on flame and sounding lasciviousness. There is much nonsense written about Brahms' lack of color and sensuousness. The truth is that this composer hates Orientalism in music, whether in content or color. His sense is never at fault for the proper garb for his musical ideas. To dress up in gorgeous livery the andante of this symphony, with its major-minor mode (the Phrygian), would be obviously ridiculous. The rage for sensational music, for music that attacks the nerves and gives one no mental food, should not blind us to the fact that the elevation of thought, sobriety of ideal and the lofty plane maintained by this composer are reassuring facts for the lover of pure and undefined symphonic music.

Brahms is the composer for musicians, he has the courage of his simplicity, and he is feared by mere amateurs and dabbling dilettanti. Two terrible angels with forbidding swords guard the gateway of his land. They are named Form and Logic, and they rule in the country where sour underwood sometimes obscures the vision, but the stately oaks are ever there, and then beyond are the mountains, implacable, remote, but kissing the zenith.

The first allegro, built on two notes on a descending inflection, is strong, smelling of Beethoven and powerful in development. It reminds one in its obstinate grappling with the theme of a savage, psychological bulldog shaking a slim victim to the death. The second movement is lyrical, despite its austerity of mood and mode. The daring chaconne shows the master hand in the variations. The work was last played here by the Philharmonic Society.

The concert opened with Mr. Zöllner's orchestra fantasia, *Midnight at Sedan*. It was given before in this city under the composer's direction. It is a large, diffuse canvas, full of fleeting shapes. It is not original in idea or treatment, Tschaikowsky being suggested in manner. The composer has musicianship and some taste, but an individual style he has not yet compassed. The instrumentation is modern and too often noisy. Altogether, while the work is an ambitious one, it did not make a strong impression.

The novelty was genuinely novel, to employ a Celticism. Richard Strauss, who is the German Berlioz and who is as fantastic as Saint-Saëns in his search for new themes; he is really a decadent, as Mr. Henderson christened him some years ago. His feeling for orchestral color is almost abnormal, and abnormal is his voicing of the instruments. The prankish actions of that Middle Age merry mountebank known to literature as "Till Eulenspiegel," or "Til Owl-Glass," is the subject of his latest rhapsody. The form of the work is called rondo, but the form is extremely tenuous, the spirit entirely scherzoso. It is hell itself let loose in an orchestral frolic. There is much burly humor, and the tricky, bizarre orchestration, the heavy fooling—you hear the screaming din of a mediaeval drunken carouse, and the warning rattle of the night watch—the audacity in treatment are all truly the composer's. He is a man of talent, and he says nothing in this composition in an unparalleled manner. This crazy caprice is capital fun for a musician, and is stuffed with curious orchestral effects. It is Puck in Boots—Teutonic boots—and was wonderfully well interpreted by the orchestra.

Mr. Paur conducted, and the attendance was discouragingly small.

Hamburg.—Mozart's *Così fan tutte* was revived February 3 at the City Theatre, Hamburg, in commemoration of its first production on that stage a century ago.



Lillian Blauvelt is taking a well deserved rest during the month of March. The report that she is suffering from nervous prostration is an error. She is spending her vacation South, and came East specially for her engagements with the Boston Symphony Orchestra, after which she will return South and remain until April 1.

Klafsky, the brilliant dramatic prima donna of the Damrosch German Opera Company, made her first New York appearance on last Monday night in the opening performance of *Fidelio* at the Academy of Music. This is one of the soprano's greatest operas. Her supremacy in the leading rôle of Beethoven's great work has aroused anticipation as much as intense, interested excitement. Her *Ortrude*, conceded to be one of the most magnificent on the living stage, will be presented to-night (Wednesday). The world of music awaits it with anxiety. Upon the close of her operatic engagement Klafsky will remain here for a number of festivals already arranged for at Cincinnati, Indianapolis and elsewhere.

George J. Hamlin, the delightful Chicago tenor who has now made himself a favorite all over the country, has been engaged as one of the leading tenors of the Cincinnati Festival. He will alternate with Ben Davies in the solo and concerted work and is voted in advance an emphatic artistic success. Following press notices have recently been received:

Last night's concert will be remembered for one thing—the excellent work of Mr. George Hamlin, of Chicago. He has a lyric tenor voice of good quality and timbre. His selections last night would have taxed almost any voice to the utmost, and to say that he sang them well is scarcely giving him his just need of praise. The program was composed of gems of the classics and rendered in a manner which could scarcely be improved upon, and the concert was a grand success.—*Kansas City Times*, February 12, 1896.

MR. GEORGE HAMILIN, OF CHICAGO, THE CHIEF FEATURE OF THE EVENING.

The program which was arranged for Mr. Hamlin was a neat departure from the more conventional concert and gave the singer an opportunity to display a remarkable voice, ranging in power and sympathetic expression far above what is ordinarily heard and affording his audience a rare musical treat. Mr. Hamlin sings without apparent effort, approaching difficult passages with remarkable ease and retaining his expression throughout. His selections were all repeated by encor.—*Kansas City Journal*, February 12, 1896.

Clementine de Vere-Sapio has had a flattering offer to head a concert company for a transcontinental tour in 1896-97. She has not decided to accept, so many other offers of varying character and attractive value are being made her. The lengthy tour would no doubt prove a most satisfactory and successful one for the fair prima donna, whose voice and general artistic powers are in their freshest, most brilliant condition.

Mangione de Pasquale, the popular young Italian tenor, has been offered an excellent engagement for the New Orleans French Opera, but has declined on account of his contract with a prominent concert organization. He is at present in Atlanta, Ga., filling with immense success several prominent concert engagements. Voice and delivery with this gifted young singer steadily improve, and with his strong, dramatic talent a successful operatic career is obviously before him.

Bloomfield Zeisler, whose active and brilliant success has everywhere been chronicled, will play at two piano and violin recitals in Chicago with Ondricek on March 5 and 7. Among other engagements Mme. Bloomfield Zeisler has just booked for the Springfield Musical Festival, where she will play the Schumann A minor concerto.

Mme. Emma Juch has just been engaged for the next concert of the New York Oratorio Society, when Haydn's Seasons will be produced. She has also been engaged by a Bridgeport society, of which Mr. Frank Damrosch is the director, to sing in *The Messiah*. She sang in the opening concert

of the Pittsburgh Orchestral Association on Thursday and Friday of last week, and has been engaged for the Thomas concerts in New York at the Metropolitan Opera House on March 21 and in Brooklyn on March 26.

Ondricek's continued triumphs in Chicago, Milwaukee, St. Paul and Minneapolis have been unprecedented. After his Chicago recitals, March 5 and 7, the great Bohemian virtuoso will go direct to San Francisco, where he will open his season March 12th. Expectation regarding the marvelous attainments of the violinist is rife on the Pacific Coast, and a big welcome awaits him.

Mrs. Vanderveer-Green is having continued success with the Emma Albani Concert Company. The following press notices are taken from Albany and Canadian papers:

The contralto, Marie Vanderveer-Green, has a charming personality and her Scotch ballads met with much favor. Her *Sands o' Dee* and especially her beautiful *Loch Lomond* were enthusiastically received. She has a good Scotch accent, and her voice is under perfect control, deep and sweet. Her stage presence is delightful. She has a future of great promise.—*Albany Journal*, February 6.

Of those who composed Mme. Albani's company Marie Vanderveer-Green is a thorough artist, one of the best ballad singers who has been heard in Albany for many a year. Her singing of Fred Clay's wonderfully descriptive song, *The Sands o' Dee*, was something to be remembered; also the exquisite Scotch song *Loch Lomond*.—*Albany Times*, February 6.

Mrs. Vanderveer-Green possesses a remarkably beautiful contralto voice, and last night it was perfection itself. She sang her ballads with a rare sweetness and expression.—*Quebec Morning Chronicle*.

Marie Vanderveer-Green is certainly a superb contralto. In voice, method and manner she is simply perfect. Her French songs were thoroughly appreciated, but in her Scotch song, *The Banks of Loch Lomond*, she made a huge hit, and was recalled with such persistence that she gave a lullaby song.—*Kingston, Ont., News*.

The first and only song recital to be given in New York by **Mr. and Mrs. Georg Henschel** will take place in Chickering Hall on the afternoon of March 30.

E. C. Toune, the favorite tenor, has booked a number of engagements, among which are several leading spring festivals. His voice is admitted one of the purest tenors in the country and his oratorio and lyric répertoire most extensive. He is always reliable and ready to sing at briefest notice any work which he may claim to have studied.

J. Armour Galloway, the solo basso of St. Bartholomew's Church, is at present out West singing with continued success in a number of concerts. This musically young artist, who came a comparative stranger to the East and obtained his prominent church position easily, without favor, jumped quickly into artistic popularity and prominence in New York. His exceeding intelligence and wide musical knowledge, supplementing a vocal instrument of unusually even beauty and power, make him a most desirable artist, a fact which is each day further discovered to his advantage.

Materna retains her supreme, original power to mold and move audiences at will. Her success with the Thomas concerts in Chicago can hardly be described by a lesser word than sensational. Upon her delivery of certain Wagnerian excerpts, with which her name will ever be predominately associated, the audiences became fairly frantic with enthusiasm. Materna sang to them with all her early force, freshness and command, and in return received ovations which have hardly at any period of her career been surpassed.

Wm. H. Rieger has just returned from a very successful Western concert tour throughout which he filled most important engagements, both at concerts and in recitals, in the leading cities of the West. He is heavily booked for festival work during the spring season.



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 835.

NEW YORK, WEDNESDAY, MARCH 4, 1896.

ANOTHER new style Lindeman & Sons piano will be on the market in a short time, and will undoubtedly be as great a success as the other new styles, of which so much has been said in praise by the dealers. The new style will embody some especially attractive features.



THE many friends of the late Otto Sutro, of Baltimore, will be interested to read in the musical department of this issue the announcement of the musical memorial to be given in his memory on Thursday, March 5, in Sutro Hall in that city, toward the musical development of which he gave so much of his earnest work.



IT is understood that Mr. Cramp, who for twenty-eight years has been the confidential man and head salesman of Samuel Hamilton's business in Pittsburgh, Pa., will leave this week and go into business on his own account in that city, unless some arrangements have in the meanwhile been made between Mr. Cramp and Mr. Hamilton.



WE confidently predict for the new styles of Behr Brothers pianos a most enthusiastic reception by the trade, as they are far in advance of any of the previous efforts of the house, both in appearance and musical qualities. They are the sort of pianos that build up and sustain a high reputation for both the manufacturers and their representatives.



THE new style 4 feet 9 inches Packard piano will be on the market in about sixty days. Excellent reports are received of the progress of the other new Packard, which has undoubtedly made a distinct hit in the trade. Mr. A. S. Bond, the superintendent and treasurer of the Fort Wayne Organ Company, who has been in the East for a few days, returned home on Saturday last.



ACONFERENCE took place on Sunday afternoon at the Wellington Hotel, Chicago, between several Ohio parties and some Chicago piano men on the subject of a proposed piano factory in that State, to be located at Van Wert. It was one of a series of such conferences. One of the parties is at present engaged in an Ohio piano factory; the other in a Chicago piano factory. The capital is to be \$30,000.



EAST to West, from North to South, everywhere, the musician, the dealer, the artist, the amateur, the judge, the specialist and expert all now acknowledge that never before have Chickering & Sons made pianos with such magnificent artistic attributes as the uprights and grands now made by that famous and distinguished old firm. They are models of scientific and artistic piano building; they are wonderful instruments.

AMONG the enterprising Western houses that can look forward with a great degree of confidence to the year is the Starr Piano Company, of Richmond, Ind. This concern has made remarkable advances the past year in the quality of its products and the extension of its business, the result of the institution of the most modern and progressive methods increasing the desirability of the Starr piano. There have been many accessions to the Starr representatives the past few months, and each new one, as well as the old ones, is working enthusiastically for it. The new styles are proving themselves among the most salable on the market.



WELL, Jacob Doll has become a rank stencil fiend. He is making pianos, putting on them his name, or fancy names, or dealers' names, and goes along serenely stenciling regardless. This means that he cannot be successful in the long run, and that whenever he will aspire to get a good, substantial price for his Doll piano he will find that the fatal stencil reputation which he is building up will face him to stop progress. Doll should study Swick's case. There is no future in stenciling, Mr. Doll, and THE MUSICAL COURIER, which has fought the stencil humbug for ten years past, will not relinquish the fight because Jacob Doll has become a stenciler.



THIS is the time for the young and intelligent element of the piano trade to take hold of its affairs and guide its destiny. Men who are identified with the better class of pianos, whose position in trade circles is assured, and who enjoy the respect and confidence of the leading houses, now have the opportunity to step forward and suggest what New York piano manufacturers should do to retain their supremacy. A man like Robert Proddow could take the initiative. He is interested in piano institutions all over the country, and his judgment and suggestions would have value and influence. Who is to be the great piano man of New York? It must be a young man of energy, of experience, of judgment, of character, of personal responsibility. Proddow looks like the coming man.



THE firm of Haines Brothers is not the old firm which went out of existence in a way that may yet be fully shown in court under commercial processes. The young men now using that title are some of the sons of old Napoleon (what an irony!) John Haines. Who is responsible for calling an innocent kid Napoleon John? By the way, the two elder Haineses, Frank, now dead, and Napoleon John, were born in London, England, and were shoemakers, working on the stools. The same care bestowed by a shoemaker upon his work has always been shown by the Haines Brothers in the making of their pianos, and one could always tell that they were brought up in the trade of which Hans Sachs is the most famous prototype. The eldest son, John Haines, who was always the brains of the business, is making pianos on his own account, and has no business relations with the new Haines Brothers house. How much have the creditors of the old Haines Brothers firm ever received up to date? Nothing or less?

FROM Minneapolis we learn that there is no truth in the report that Mr. Farwell is to retire from Howard, Farwell & Co., and also no truth in the report that Mr. Paulson is to re-enter into the active management of the Century Piano Company. Mr. Paulson is in California.

Augustus Newell, E. S. Conway and Mr. Barnes, of the Smith & Barnes Piano Company, all of Chicago, are also in California.



MR. F. W. TEEPLE, the well-known traveling representative of the Chicago Cottage Organ Company, left this (Wednesday) morning by the steamship New York for a two months' visit to the European agents of the house. Mr. F. S. Cable, secretary of the company, had intended to take the trip, but, as announced in the Chicago letter in this issue, circumstances prevented, so Mr. Teeple will make the trip. It is not a novelty to him, as he spent some time in Europe last year and very successfully placed the Chicago Cottage organs in a number of important centres where they had not before been represented. He expects on this trip to visit the principal European cities outside of Russia, in each one of which Chicago Cottage organs are sold. He will return via Genoa.



WESTERN dealers who pay a call at the Pease Piano Company's Chicago branch house will be considerably astonished, particularly if they have not been there for some time, at the amazing progress that has been made in the interior and exterior of the Pease new scale pianos. Mr. MacDonald, the head of the branch, managed to overwhelm us a few days ago when he submitted for inspection the latest Pease pianos from the factory in New York. If there ever was made a rapid, substantial and impressive progress it is in these Pease pianos, whose tone is exceptionally musical, accompanied by a delightful touch. And they were regular stock pianos, not goods specially made. It is one of the most surprising advances in construction that has come under our observation in the piano trade in years.



RECEIVERSHIPS in Illinois are permanent from the start, there being no temporary receiverships. The receiver usually secures liberal privileges from the court and can act on his judgment with a freedom rarely known to a New York receiver, who, when he is temporary, has fixed rules to go by, modified only by special permission. From the very fact that he is temporary he is limited in his rights. The Illinois law gives Mr. Dederick, the receiver of the Manufacturers Piano Company, excellent opportunities to conduct the affairs of that corporation so that its shrinkages will be at minimum and its running expenses during the winding up will not be on the wrong side of the accounts.

Such being the case Mr. Dederick will probably be able to pay off all the merchandise and bank liabilities and turn in to the stockholders one-third to one-half of the par value of the stock, most of which is held by Wm. E. Wheelock & Co. or members of that firm.

The temporary receiver in New York will report to the court on May 5, until which time very little can be done toward any readjustment.

CHICAGO PIANOS.

To every student of the piano situation it must be apparent that in point of quantity the city of Chicago is unquestionably destined to wrest the sceptre from the older Eastern cities, New York and Boston, and in this conclusion is involved the further deduction that the West will make more pianos than the East. Beginning with Buffalo and Erie, and adding the Ohio factories and those of Illinois and the Northwest, we shall soon find that more pianos will be made in these sections than New England, New York and Philadelphia and Baltimore will produce. That is the tendency, in fact has been the inevitable natural tendency of the piano industry, just as it was the earlier history of the organ trade. To go into the causes, to assign the reasons and to debate the impulse that forced Chicago and the West to the foreground so rapidly is not our purpose just at present. Columns upon columns have been devoted to the investigation of the problem. We are merely stating the existence of facts and disclosing phenomena. The supremacy in numbers within a few years being granted, we come to another phase of Western piano construction.

What strikes us with unusual force, in addition to the great Western output, is the rapid evolution of the piano as a great musical instrument in the Chicago factories; the aim, the decision, not only to make more pianos than any other city, but to make a line of superior and original pianos which must inevitably rank high, and not only as high but higher than most Eastern pianos. With the decadence or the elimination, or both, of such names as Weber and Decker through failure and through voluntary withdrawal respectively, and the gradual recognition of the truth that the renowned Knabe is not a piano worthy of competition with artistic pianos, Chicago suddenly looms up as a distinguished candidate for high honors, simply because it is making some remarkable pianos.

A recent discussion in these columns on an advertisement of pianos brought forth the statement that pianos were made in the city of Chicago which were superior in quality to the world renowned Knabe piano, and among others the Story & Clark piano was mentioned.

We have just given an analytical test to these Story & Clark pianos at the factory of the company, and are able to confirm with absolute confidence that this Chicago made piano, in tone, in touch, in originality of detail, in appearance and in general ensemble, in what we would call make-up, is an instrument superior to such an old, thoroughly well-known piano as the Knabe, and can be sold by dealers with greater advantages and bought by purchasers with greater advantages to them than the Knabe piano. We stake our professional reputation as piano experts on the truth of these assertions, and we admit that the Knabe is a piano of renown at the same time; but not as pure in tone, not as even in scale, not as scientifically adjusted and equated, not as thorough in its touch characteristic, not as original in its interior and exterior design, and not as carefully finished as the Story & Clark piano, and that is what we stated months ago.

Now we make the assertion with greater confidence than ever, for the latest style of Story & Clark uprights is really remarkable. This upright has an exposed pin-block finished with a bird's-eye maple surface. The interior is as carefully finished on both sides as the exposed pin-block and even the interior surface of the front, the frame and open swing desk are finished with bird's-eye maple veneers. The back frame is not a mere open back apologetically called finished because some shellac is spread over it, but each post and the whole back are veneered with either mahogany or walnut and then varnished. It is a piano finished in front, finished in the back, and as scrupulously finished in the interior.

Originality in case work has always been conceded to the Story & Clark Company, but the new designs of these uprights surpass anything lately seen in the piano trade. The illustrations will soon appear. But in addition Story & Clark's pianos will embody original details hitherto not seen in pianos. In place of the ordinary lettering cast in the plate, the open or exposed pin-block gives the company the opportunity to illustrate its talent for diversion into new fields. The embellishments in the pin-block consist of inlaid brass marquetry designs running the whole length of the block and encircling the individual number of the piano, and also used to make the name, which, in-

stead of being cast in raised letters in the plate as part of it, is sunk in the pin-block in brass inlay artistically designed. The effect is at once chaste, refined and in consonance with an article of artistic merit.

To attach so much importance to detail is, of course, evidence of care in workmanship and of the existence of a principle not to permit any minutiae of construction to escape inspection or introspection, and this is one of the secrets of the success of the Story & Clark piano. It is therefore to be seen that we do not make the mere arbitrary statement that the Story & Clark piano is one of those instruments which is superior to the Knabe piano, but we show as can be proved by the instrument itself how the superiority has been attained. If the firm of Knabe had been one-half as careful of detail and had shown any such tendency toward originality as the Chicago firm exhibited, such outranking could never have ensued.

We were not relatively, but absolutely and positively correct when, several months ago, we stated that pianos were made in Chicago by the neighbors of Lyon & Healy superior to the Knabe piano, and those who desire to give this statement a practical form can do so by placing those two makes—the Story & Clark and the Knabe—side by side and testing both under the same surroundings and conditions. The truth is always bound to prevail in the long run.

While the unprecedented sale of Autoharp in Chicago during the past month makes of that city a principal distributing point, New York city is but little behind in the magnitude of the orders placed.

We are informed by Messrs. E. Schubert & Co. that there is absolutely no foundation for the rumor that they will occupy the store at 25 Union square, recently vacated by Wm. A. Pond & Co. At the time of going to press no disposition of those premises has been made.

NOTHING has been finally decided as to the future of the business of Otto Sutro & Co., of Baltimore, or rather as to who shall conduct the business in the future, but it is among the possibilities that the Washington, D. C., firm of Edward F. Drow & Sons may acquire a sufficient proportion of the stock to give them control. There are, however, other parties negotiating with the same object in view and the matter may not be concluded for some time to come.

THE business of the Conover Piano Company, of Chicago, has grown to immense proportions with a rapidity that is amazing, and yet not amazing, when the piano and the men behind it are considered. The Conover is sure to attain one of the elevated places in the future piano business of America. There is room now on the top. The places are empty, and some pianos are going to occupy them. Look to the Conover. It is endowed with the qualities that are needed for the top places, and it is driving in that direction at a great pace. Look to the Conover.

M. R. J. V. STEGER, of Chicago, and of Steger and Singer piano fame, was in the city for a couple of days last week. He was en route for Boston after successful visits to St. Louis, Memphis, Pittsburgh, Wilmington and other points, and in which cities he secured very satisfactory orders. Mr. Steger is one of the energetic members of the Western trade who have launched successful manufacturing businesses after securing fortune and reputation as dealers. He thinks prospects fairly good, and is looking for a satisfactory trade in his popular styles this year. Mr. Steger returns home this week.

M. R. FERDINAND MAYER, late manager for Chickering & Sons in New York, who is now making final preparations for an extended European trip, will sail, as already announced, on Saturday next. There is a possibility that he will combine business with pleasure, but at the time of going to press final arrangements for his placing certain devices on the European market had not been made. He is very much elated over the prospect of revisiting his native land and many points, notably Bayreuth and the Wagner performances, for which he already has his seats. He takes with him the best wishes of a host of friends for a joyous voyage.

DECKER BROTHERS' VALE-DICTORY.

M. R. WM. F. DECKER is not the owner of the business of Decker Brothers now to be sold out and wound up; he is only one of the heirs. It is therefore necessary to absolve him in some degree from the responsibility attached to the step he has taken, although he cannot escape criticism for the manner in which he handled the negotiations for the sale of the business. He put those negotiations in the hands of a discredited adventurer, a Jonah, a bankrupt editor and an individual who has never in his whole career conducted a single undertaking to a successful conclusion. Mr. Decker should have realized that the prestige of his transaction, the necessary prestige to carry through such delicate manoeuvres, must suffer under such auspices.

Would the Chickering, the Ditson, the Steinway, the Schirmer, the Kimball, the Knabe even, or the great Chicago Cottage Organ Company, have placed their temporary destinies in the hands of a shady individual who has never yet been able to push or pull through his own business affairs, who is without commercial name, who has no financial backing or standing, who has no credit and who is known to await chance as his only opportunity for a successful result—and chance never comes to the rescue.

Would any of those great concerns have toyed in that dangerous manner with their business interests? Would any of such houses initiate such an individual in their business secrets? Certainly not. They permit him to get within arm's length and coddle him along with a little advertising, but they never do, never could or would, bring him into such contact as to enable him to obtain knowledge of business secrets that are usually conveyed or intrusted to men of approved reputation and responsibility in their respective circles. While the piano and organ business has at times suffered from the lack of thoroughgoing mercantile principles it has not been so degraded as to look to adventurers as its mouthpieces or as its promoters. Facts are terribly stern things. No man, no matter who he may be, can enter a trade, play with it recklessly, disturb the relations of firms to make money out of the engendered animosity, get into questionable financial deals, fail and fail and become a chronic bankrupt, and then return to it and expect to do the same thing over again. It cannot be done. If it could be done that in itself would prove that the trade is putting a premium upon dishonesty and failure, and, of course, the trade is doing nothing of the kind.

Mr. Decker, notwithstanding the warnings of the past, put his negotiations in the hands of this "fakir," as such persons are now baptized, and there never was a doubt in the minds of the respectable members of the trade that under such circumstances this paper had to interfere as a question of protection to the balance of the trade community, and so the farce ended, but with a tragic flavor. Mr. Lee was acting as any business man would. A plant was offered to him. He passed over the promoter, very naturally, and saw Mr. Decker personally. But Mr. Lee was also the victim of the same influence. He never fully trusted the intermediary. He could not afford to. The past history of the party was too nauseating to permit the fact to leak out that the deal was promoted through such means. At the conclusion of the deal it might have become known that a tainted hand had been participating, and that was sufficient to disturb and paralyze Mr. Lee's efforts. The chance of publication interfered.

All this proves that the piano trade is inherently healthy, that it is regulated in its actions by elevated motives. If this were not so an adventurer could at any time become a success in it, or at least become a prominent part of it. For the practical elucidation of this fact the trade is under obligations to Mr. Wm. F. Decker. And now a few words on the latest circular letter of that gentleman.

Mr. Decker states in this letter, published in last week's MUSICAL COURIER, that the situation demands the winding up of the business, and that there was no other course left to him. Mr. Decker gave no reasons for the winding up, but it is generally known that family affairs were at the bottom of it. Had Mr. Decker been willing to put his own capital into the business, and purchase the interests of the remaining heirs, the house could have continued, but he did not aspire to any glory or money in the piano trade; he did not care to assume the responsibilities

of a larger business, as it would necessarily have become, and he refused to go into an aggressive policy, which would have meant much and constant work.

No one can find any fault with a young man of wealth who desires to withdraw from the industrial and commercial worlds if his tastes run in other and different grooves. Until now this paper has not referred to these matters, as they were expressed at a time when Mr. Decker requested the senior editor of this paper to see what could be done with the plant of Decker Brothers, and premature publication may have interfered with legitimate negotiations.

The truth is that no one in the piano trade could be found to entertain any proposition embracing the purchase of the plant unless it was a maker of cheap pianos, and it was not our purpose to become interested in a project that would make of the name of Decker Brothers a plaything or a tool for illegitimate operations of cheap piano men. No progress could therefore be made.

A year ago, when the sale of the Decker Brothers business was first contemplated, the sentiment became apparent that certain firms making high grade pianos were doomed unless they changed their methods. That sentiment had been of slow growth, but the somnolency of Decker Brothers was one of the evidences pointed out as showing whether the New York piano business on high grade goods was drifting. Since then the Weber house has gone to pieces, but the principle still applies to the remaining high grade firms in this city who still continue to prefer the old, conservative, sleepy method, under the impression that dealers must come to them because they have old reputations. The fact is that the Decker Brothers case is an exemplification that such ideas are fallacious, and that they are not only doomed to disappointment, but sure to paralyze all efforts to push the business.

No one earnestly cared to give a premium to Decker Brothers for the trade mark, the name or the good will. Such then being the experience, what can the old pokey concerns, making a few hundred pianos a year and glorifying in the fetish of an old name, dead to modern business methods, what can they expect? What can they expect the dealer to give them in addition to the commercial value of their pianos after the dealer has learned that an old, an estimable name like Decker Brothers is not considered worth sufficient to get an offer? Such questions in themselves show directly that New York is sure to lose its piano supremacy unless the piano houses awaken to the situation. We have predicted this for two years past, and the events of 1896 thus far prove that we have a barometrical judgment of trade conditions. It is a sure thing that the supremacy will leave this city if the bulk of piano houses continue to play the ostrich act, and they will not fare as well as Decker Brothers, for that firm has at least something to sell, whereas the others will have very little left if they keep on this way.

THE NEW COPYRIGHT BILL.

THE new copyright measure introduced in the House of Representatives on February 13, 1896, by Mr. Treloar was referred to the Committee on Patents, who will consider it this Wednesday at 10 o'clock, unless the matter is adjourned to a later date. The abuses to which American publishers have been subjected, chiefly through the action of Canadian publishers, who have sold pirated editions all over this country at ridiculously low prices, making competition impossible, urges everyone interested in sheet music to support this new bill.

Radical changes of the fundamental law are embraced in it, such, for instance, as the creation of a new office to be controlled by the Commissioner of Copyrights, separating his functions entirely from those of the Librarian of Congress. The new officer is to be called Commissioner of Copyrights, and the institution of that office will prevent the great confusion that has hitherto existed in the department of the Librarian of Congress, who has been obliged to do more work than he could properly perform.

New Bill, Section 9.

"That certificates of copyright issued on or after date of this act shall be granted for a term of forty years from the time of registering the title thereof, in the manner herein-after directed."

This section changes the time of the life of the copyright. Under the present law the author or composer has 28 years, with the privileges of a re-

newal of 14 years. The new law proposes the term of 40 years to the publisher, with renewal to the author or composer of 20 years, which is equitable when it is remembered that the author or composer, as a rule, is receiving a royalty and thereby is participating in the profits for 40 years without any expense of publishing, marketing or taking risks in the commercial transactions, and then has the absolute control for 20 years at the expiration of the copyright.

New Bill, Section 13.

"That no certificate of registration or certificate of copyright shall be issued to a citizen of the United States of America for any book, periodical, map, chart, dramatic or musical composition, or other article, unless the application is accompanied by an affidavit setting forth the fact that the type was set or the plates engraved, or the article manufactured within the limits of the United States according to the provisions of this act."

This simply means that the labor element will retain its influence in the new bill as it did in the old copyright bill. It is the logic of protection.

New Bill, Section 14.

"That it shall be unlawful during the existence of such copyright, for any person to import into the United States, sell, offer to sell or expose to sale, any book, periodical, map, chart, dramatic or musical composition, chromo, photograph or lithograph so copyrighted, or any edition or editions thereof, or any plates of the same made from type set outside of the limits of the United States, or from engraved plates, or from negatives, or from drawings on stone made outside the limits of the United States. Any person violating this act shall be guilty of a misdemeanor, and upon conviction shall be fined not less than \$50 nor more than \$100 for each and every offense, one-half to be paid to the informer and one-half to the Treasury of the United States of America."

New Bill, Section 15.

"That it shall be unlawful for any person within the limits of the United States to buy, purchase, bargain, or barter for any book, periodical, map, chart, dramatic or musical composition, photograph, chromo, or lithograph, so copyrighted and printed from type set or from plates made therefrom or from engraved plates, or transfers made therefrom, or from negatives, or from drawings on stone, or from transfers made therefrom, made outside of the limits of the United States. Any person violating this act shall be guilty of a misdemeanor and upon conviction shall be fined not less than \$1 nor more than \$25 for each and every copy of such book, periodical, map, chart, dramatic or musical composition, photograph, chromo, or lithograph found in their possession, one-half to be paid to the informer and one-half to the Treasury of the United States of America: Provided, nevertheless, that in the case of books in foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translation of the same; and the importation of the books in the original language shall be permitted."

These two sections virtually embrace the radical transformation in the status of pirated music to be effected if the measure becomes a law. Section 14 provides the penalty for the selling of such sheet music, and section 15, by providing that any person who would buy or purchase or bargain for or barter for, a book of music or sheet music contrary to this law, is virtually put on the footing of a person who is buying stolen property. The sheet music hucksters of Boston, New York and Chicago who have been in alliance with the Canadian pirates will have to go out of the business if this bill becomes a law, and there won't be much litigation about it either; neither will it be necessary to go into a Court of Equity to understand what your rights and privileges are.

When we consider that the catalogue of "Pirated Editions of United States Copyright Music Reprinted in Canada" and belonging to the Music Publishers' Association of the United States contains thousands of compositions, out of which the Canadian pirates are making a fortune in conjunction with their stencil coadjutors here, and that there is no law like that in Great Britain, which enables the Government to seize and destroy such editions, it becomes necessary at least to make it a criminal offense to purchase any of these publications.

Even under the old bill, after the postmaster detains the pirated editions they are forwarded to the Dead Letter Office in Washington, and if those who are infringed upon or injured do not go to law, which is an expensive manœuvre, and thereby have a forfeiture declared, the publications are returned to the Canadian publisher and he does the same thing over again. To protect publishers more fully this con-

tingency will now be covered by the following section, if the bill goes through:

New Bill, Section 16.

"That any package, bundle, roll or parcel of whatever description imported into the United States that shall, upon inspection by the postal or custom house officials, be found to contain a copy or copies of any copyrighted article, in violation of this act, such packages, bundle, roll or parcel shall be seized by the Government authorities and its entire contents immediately forwarded to the copyright department at Washington, District of Columbia, and there forthwith be totally destroyed."

These are the salient points in the new bill, the whole of which it is unnecessary to print, as the other sections apply to technical matters that do not affect the principle. We doubt very much if the Committee on Patents will be able to report the bill to the House of Representatives before some weeks, but everything should be done by music publishers to get these things clearly before the eyes of the members of Congress. The present law offers a premium on plunder in sheet music.

"ONE GRADE" BENT.

"I cannot afford to, and do not see how anyone else can, pay first-class men first class wages to make second and third class goods."—George P. Bent, Chicago.

WHY is a piano that sells at wholesale for \$140 not as good as a piano that sells at \$180, and why is a piano that sells at \$180 not as good as one that sells at \$225, and why is one that sells at \$225 not as good as one that sells at \$275 wholesale? Why?

Why do new pianos, pianos made by new firms not over a dozen years old, bring as much in the wholesale trade as the same grade of pianos made by firms twenty, thirty or forty years old? Because they are just as good. If they were not just as good they certainly could not bring the same wholesale prices which the dealer pays for the older brands.

Why are they just as good? Because the same experience and intelligence and special knowledge are applied to their construction as the old houses use, and the same grade of material is used as is used by the old houses, and the same grade or class of skilled workmen are engaged as those employed in the older houses. Certainly; that is common sense.

Why do dealers pay \$140 for a piano and \$180 for another brand, although both pianos are of the same size? Why does the dealer pay \$180 for a piano and \$210 for the same looking piano of a different brand or make? The higher cost pianos are worth the differences in price. If they were not worth the differences they would not be made at all, and as they are made, and as the manufacturers ask the increased prices and dealers pay the increased prices, and the dealers sell these higher priced pianos at higher prices than they do lesser priced, and as the factories making the higher priced are continuing as they have in the past—as all this is constantly going on, there must be a reason for it.

What is the reason?

Why, it costs the manufacturer whose average price is \$180 more to make a piano than it costs the manufacturer of an average \$140 to make his piano, NOT because the lower grade maker makes more, for that, in the great majority of cases, is not so, but because there are more finish, better material, better workmanship, more skilled labor, more music, real genuine tone and tone quality and resonance and equality of tone and of touch in the \$180 than in the \$140 piano, and more of all these qualities in a \$210 than in a \$180 piano and more in a \$300 upright than in a \$210 upright.

If these propositions and their self vindication were not true, all makers of the higher priced products

Roth & Engelhardt,
of St. Johnsville, N. Y.

Desire every manufacturer of pianos in this country who has not already done so to order at once a sample set of their latest improved Actions.

That's the only way the merits of these Piano Actions can be estimated. They are becoming more popular each day.

would be compelled to close their factories or sell their own pianos at less price or go entirely into the cheaper article—or (and that means commercial suicide) admit that they have been overcharging, and at the same time show practically that the dealer has not had sufficient judgment or knowledge to discover the difference as he should have.

But the proportions are true. It does cost more to make some pianos that are better than the others that are not as good. It does cost a good deal more. It costs more for material, for better material is necessary; it costs more time, for a longer period is necessary to make the better piano; it costs more for better and more skilled and skillful labor than the labor on cheaper pianos costs, and it does cost more finally to finish and prepare the piano for the dealer and the public. The very fact that those medium grade makers who are launching cheaper pianos on the market state that these new pianos will be cheaper proves that they are not to be considered in the same category with the better; they are cheaper because they cost less to make; if that were not so, the better piano would at once be offered at a cheap price, and a greater trade immediately secured in most cases than can be gotten in introducing a new cheap piano, especially when we consider the danger to the older and better piano by associating it with the new cheaper.

As it costs more to make a good musical piano than it costs to make an ordinary or low grade piano, better results are obtained all around for the former; that is, better tone, better touch, better finish, better satisfaction, better trade, better price, better profit—always predicated the usual intelligent handling on both ends.

Can these better articles be made by the same men that make the hastily produced, cheap product? Geo. P. Bent says "No." We say "No." Can the piano manufacturers buy material to go into both grades and use the same material for both and retain the quality of the better piano? Geo. P. Bent, of Chicago, says "No." We agree and also say "No."

Can the finisher who gets a large salary be put on a cheap piano at his salary, or must his salary be reduced, or the number of pianos he finishes per week increased to average low? Geo. P. Bent, the Chicago piano manufacturer, who believes in one grade only, says that the finisher must work cheaper or get more pianos through if the pianos are to be lower in grade.

Correct, says THE MUSICAL COURIER.

Can workmen that receive low wages make as fine pianos as workmen who get high prices because they are making fine pianos? "No," says Geo. P. Bent, the Chicago piano man, and "No" is our reply.

Now comes the crucial point. Can a factory producing high grade or medium grade pianos be simultaneously occupied by various degrees of labor, various degrees of workmanship, various qualities of product without affecting each other? Could Steinway & Sons make a \$200 piano in the same piano factory where the Steinway piano is made without damaging the Steinway? Could Mr. Foster to-day make a \$200 piano in the Chickering factory without injury to the Chickering piano? Bent says "No," and we believe Bent is correct. Then does not this apply relatively to all factories?

As this is Mr. Bent's definite conclusion he stands by the axiom "One Grade Only," and will not be identified with any cheap goods, but make one grade, and that is his present grade, which is not to be degraded by any suspicion even of a lower companion. Will he win? We think so. But whether he will win because he differs with so many other piano manufacturers or because his principle is correct remains open and must necessarily remain open with all of us. The very fact that he stands out as the first aggressive piano manufacturer who boldly opposes the cheap movement will be of tremendous strength for him, besides the great opportunity he has of winning because his principle is correct.

THE building up of a great business, placing it on the firmest foundation financially, accumulating wealth sufficient to undertake fresh enterprises as well as carry on those already established, and the general and successful supervision of many and varied interests, places the man who does these things among the financial and administrative geniuses of the business world. The piano trade has a very few such men, the numbers being about equally divided between the East and the West. The operations of Mr. Freeborn G. Smith, his business acumen, his un-

flagging industry and his comprehension of trade possibilities undoubtedly place him among the foremost of the administrative talents and financial lights of the trade.

THERE is no deep significance attached to the Western trip of Mr. Henry B. Fischer, of J. & C. Fischer, it being a part of the policy of the house that he or some of the other members of the firm should be in the closest touch with the many prominent Fischer representatives by means of frequent personal visits. Mr. Fischer will proceed as far as the Pacific Coast, returning to New York by the Southern route. Mr. R. I. Howard met Mr. H. B. Fischer in Chicago on Tuesday.

THE M. Sonnenberg Piano Company, of New Haven, has been negotiating with Kranich & Bach, of this city, to represent its goods in the greater part of Connecticut. The deal was consummated the latter part of last week, and already instruments have been shipped to two of the important points, Bridgeport and South Norwalk.

Mr. Sonnenberg went over the ground very carefully, and specially inspected, in company with several of his employés, the Kranich & Bach factory, manner of constructing their pianos, and lastly, the pianos themselves, and decided that they filled the full requirements of what he needed for that territory as his leading make. The deal is one of the most important ones which have been made recently, and involves a large consumption of instruments.

TRADE ASSOCIATIONS.

A HIGHLY respected piano manufacturer, a man of standing in the trade, who was one of those who had contributed greatly to the importance of the industry, not only here but throughout the country, whose name was in reality famous in it, died a few years ago, and at his funeral, which was attended, among others, by representatives of this paper, one piano manufacturer was present, and that man was the partner of the deceased. Newspaper men, lodge brethren, supply firms and relatives and friends made it a large cortège, but no piano manufacturers attended.

At the funeral of the late John N. Merrill, a young, active, public spirited piano manufacturer, of Boston, who died Sunday, February 28, and was buried last Wednesday, one piano manufacturer was present—Mr. Handel Pond. Four days after Merrill's death the Boston trade held a meeting to draw up resolutions, and eleven persons were present—eleven persons, let us repeat.

New York and Boston are alike in this kind of conduct. There is no better evidence of the innate, sincere admiration which the members of the trade have for each other than their spontaneous efforts to show consideration for those among them who are called away by the inevitable fate in store for all of us.

IMPORTANT DEAL.

THE Whitney & Currier Company, of Toledo, Ohio, has purchased the business of Smith & Nixon in that city. This necessarily involves the Steinway representation at that point.

A part of the understanding comprises the pushing of the Smith & Nixon piano by the Whitney & Currier Company in its territory.

The movement in Cleveland and this latest change in Toledo, preceded by the Indianapolis change, comprise the indications of the methods to be pursued in the handling of the Smith & Nixon piano.

The Whitney & Currier Company is erecting a large warehouse, which will be one of the foremost in the West, and is determined to conduct its business on the latest and best methods.

Wissner in Chicago.

WE are informed by Mr. Otto Wissner that the resignation of Mr. George Blumner as manager of his Chicago branch house will not affect the continuance of that branch, which will be maintained for the present at least.

All announcements of the movements of Mr. Wissner should come from the gentleman himself, as he alone can confirm or deny any idle rumors about the disposition of his Chicago or other branch houses.

WEBER—WHEELOCK—STUYVESANT.

NY rumors that are afloat at the present time regarding the affairs of the Weber Piano Company, the Wheelock concern or the Stuyvesant Piano Company may be safely classed as idle. No move will be, no move can be, made with any of these institutions except under orders of the court or the court's representatives, the respective receivers, and the date fixed for action is so far ahead of the present time that it is ridiculous to prognosticate as to this move or that move until the time arrives.

The only thing at all decided upon—and even this is not final—is the absolute winding up and discontinuance of the Stuyvesant Piano Company.

The receiver's sales in progress at the Weber warehouse and at the Wheelock wareroom are said to be netting substantial results; in any event a number of pianos are being sold, and while at both places it is maintained that prices are being kept up, the inducements offered in the advertisements and the number of pianos sold would indicate that Weber, Wheelock and Stuyvesant pianos can be bought for cash in New York at lower prices than they have ever before sold for.

Mr. Albert Weber called at the office of THE MUSICAL COURIER on Thursday and denied indignantly that he had made or that he had ever intended to make, or would ever make, any business combination with Wm. F. Boothe.

W. F. Boothe stated to members of the Chicago, Minneapolis and St. Paul trade, whom he visited last week and the week previous, substantially what was printed regarding Albert Weber in last week's MUSICAL COURIER, just as he told it to several members of the staff of this paper personally. He gave the names of the attorneys here in New York who were to draw up, or had drawn up, the papers, and he stated the figures as we published them. He even told Mr. Harry Curtaz, of San Francisco, who was in the West last week, that he owned the "copyright" (whatever that may mean) of the name of Albert Weber. The issue is therefore strictly focused down between Albert Weber and W. F. Boothe, and those two must settle it between themselves.

IT is reported in Boston that a stock company is being formed in that city to manufacture the Trowbridge piano in large quantities. Mr. Trowbridge will be the president of the new corporation. The capital is not given.

M R. CHARLES H. WAGENER, the London manager of the Story & Clark Organ Company, is spending a few days in Chicago. Mr. Wagener's success in that field, the extension of Story & Clark's organ European business under his management, the development of the Story & Clark piano business there, the establishment of the Berlin factory and the recent amalgamation of other interests with those of Story & Clark in London, are well known to the music trade of two continents.

C. J. Cobleigh Fails.

TERRE HAUTE, Ind., February 29. C. J. Cobleigh, proprietor of the piano case factory, made an assignment this afternoon. The liabilities are estimated at \$40,000 and the property assigned at \$70,000, subject to a mortgage of \$23,000. There are preferred claims to the amount of \$7,000 and unsecured claims of \$10,000.

THE factory of the Lestina Piano Company is located in the Cobleigh building. Mr. Cobleigh did not know how to assimilate with the Western trade. He began to lose from the very start. The business will probably be wound up.

In Town.

AMONG the trade visitors to New York the past week and callers at the offices of THE MUSICAL COURIER were:

M. Sonnenberg, M. Sonnenberg Piano Company, New Haven.

J. V. Steger, Chicago.

De Volney Everett, Ivers & Pond Piano Company, Boston.

J. G. Ramsdell, Philadelphia.

Charles T. Sisson, B. Shoninger Company, Chicago.

Charles Keidel, Wm. Knabe & Co., Baltimore.

Louis C. Kurtzman, C. Kurtzman & Co., Buffalo, N. Y.

Wm. C. Taylor, Springfield, Mass.

H. W. Fox, Smith & Nixon, Cincinnati.

Howard Wurlitzer, R. Wurlitzer Company, Cincinnati.

F. W. Teeple, Chicago Cottage Organ Company, Chicago.

OBITUARY.

Daniel L. Fry.

Daniel L. Fry, a retired piano maker, died at his home in Syracuse, N. Y., on Wednesday, February 19, after a lingering illness.

Jackson Miller Leland.

Jackson Miller Leland, the oldest bandmaster in the State of Ohio, and for many years a dealer in musical instruments in Cleveland, died suddenly at his home in that city on Thursday last. He had been a resident of Cleveland, according to the local daily papers, for upward of fifty years, and was a well-known figure. The cause of death was apoplexy.

Edward H. Thomas.

Edward H. Thomas, a well-known musician and salesman of Portland, Me., died in that city on the 26th ult., aged eighty-three. He had been blind for over thirty years, but his affliction did not debar him from active work. He was a brother of W. W. Thomas, ex-Minister to Sweden, and was father of Charles Thomas, the theatrical manager.

TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

MANY are the expressions regarding the present condition of trade, and they are as diverging in character as can be imagined.

If the travelers are to be credited, trade is very bad. The manufacturers complain, though not so loudly, and a number disclaim any expectation of material improvement until the fall season. The supply men report an improvement, some whose words will scarcely be questioned, saying business is very good.

You pays your money and you takes your choice. One is in the course of a day, in the New York trade, come upon opinions that range from enthusiastic to despairing.

All admit that collections are far from what they should be.

Mr. De Volney Everett, the Ivers & Pond representative, is making this city the base of operations for a short time. He says business is scarcely up to the normal, though in certain sections he has visited in the past few weeks he found it much better than he expected.

The recruits to the list of Norris & Hyde representatives are many, each taking the piano after a careful and exhaustive examination of its general merits and the special features which make it a particularly desirable instrument to handle. The prominent musicians in each leading city have given the Norris & Hyde piano, with its transposing keyboard, the most hearty commendation, hailing it as something long desired, practical and accomplishing exactly what is claimed for it. How much the musical endorsements have had to do with its success in the trade we cannot say, for apart from this special feature the Norris & Hyde is a desirable piano to handle. Whatever the reason, the fact remains that the agencies are being placed with the best and most progressive dealers, and each is finding it a valuable addition.

Edward M. Wheatley has joined the Wilcox & White Organ Company's New England forces.

Mr. E. S. Votey, of Farrand & Votey, Detroit, was due in the city on Monday, but was probably snowbound somewhere en route.

Mr. W. C. Newby, of Newby & Evans, is on a tour of New York State and Pennsylvania.

The Detroit News of recent date publishes the following:

Last November C. J. Whitney and C. W. Marvin dissolved partnership in the music business, Mr. Marvin taking the piano trade and Mr. Whitney keeping the small instruments, sheet and book music and publishing. Mr. Whitney is now considering a proposition for the purchase of his store, which is the only jobbing house of its kind in Michigan. He has been in the music business a great many years, and has all he wants to do looking after his chain of theatres in the United States and Canada. If he decides to sell it will be only to persons who have long been associated with him in the music business. He has no desire to receive outside propositions.

Hollingshead & Stults, the Baltimore representatives of the Gildemeester & Kroeger piano, are the subjects of ex-

tended notice in the *Baltimore Herald* of February 16, in which attention is directed to the extension of their business, making necessary their removal this month to larger quarters, and to which increase the Gildemeester & Kroeger has largely contributed.

Mr. George M. Woodford, who for some years past represented the Wheelock combination in the Eastern, Southern and Central States, has engaged with the Emerson Piano Company to cover the same territory in their interest. Mr. Woodford has made a fine record as traveling salesman and is a decided acquisition to the Emerson forces.

Mr. Robert N. Widenmann, of Strich & Zeidler, has gone West on a business trip. He will probably proceed as far as Kansas City.

The Weaver Organ and Piano Company, of York, Pa., is making several improvements, a large addition to the mill department and several important and large new machines.

Mr. Van Horne Resigns.

M R. J. E. VAN HORNE, who has been for some time in charge of the advertising department of Blasius & Sons, resigned on March 1 and is at present in New York city.

Wing & Son.

THE business of Wing & Son since they took possession of their enlarged factory on West Thirteenth street has increased in a most encouraging manner. Mr. Frank Wing, who looks after the manufacturing department, is a practical business and piano man and his attention to the details of construction is an assurance of the reliability of the instruments.

Will Remain in Concord.

THE directors of the Prescott Piano Company, whose plant was recently burned, have decided to remain in Concord, N. H., and will purchase the Haley property on North Main street and fit it up for immediate occupancy. The changes contemplated will give the company facilities for doing a larger business than formerly. It is expected that pianos will be on the market not later than June 1. Moving in was begun on Thursday.

Since the burning of the company's factory invitations have been received to locate the new plant in 17 places. These latter embrace a territory of seven States.

Wenonah School Children Happy.

IT will be remembered that during last fall the Philadelphia *Times* instituted a competition among the public schools of Philadelphia, the prize to be selected by a committee from the school winning it. The Wenonah public school secured the prize and selected a Stein piano in oak case from the stock of C. J. Heppen & Son, 1117 Chestnut street.

On Saturday, February 22, the instrument was formally presented to the school with elaborate ceremonies of a literary and musical character. George N. Grass, of George Stein & Co., New York, was among the guests and occupied a seat on the platform.

The *Times* had the following on the instrument: After the conclusion of the speeches and the singing the audience were slow to depart. They flocked to the rostrum to view the piano at closer range.

Many were not content until they had touched the keys, and several ladies wanted to perform on it. It took the piano but a few minutes to gain the affection of those with whom its future will be spent. For half an hour this reception was continued and the piano bore its honors with becoming modesty. Nearly every musician present tried it, and from all sides were heard words of admiration for the handsome gift.

Band Instruments.

THE year 1896 opens auspiciously for the band instrument business. The country bands—and by these is meant organizations in the smaller places who are particularly in request during a Presidential campaign year—are reorganizing and developing their musical forces, purchasing new instruments and making the usual preparations for a busy season.

Carl Fischer, the American representative of the Besson's European band instrument business, gave the following information regarding the recent sale of full sets which had been made from his place.

One set of 26 pieces, for which \$3,800 was received, went to the Celoron band, of Jamestown, N. Y. This set is gold plated, and one of the handsomest ever delivered to any band in the country. One full set went to the band at Piedmont, W. Va., one to the Herkimer (N. Y.) band, and one to the Westport (N. Y.) band, making four sets, all delivered within the past month.

The Besson instruments, under the business management of Mr. Fischer, are attaining great popularity in this country.

Annual Meetings.

A. M. McPhail Piano Company.

THE annual meeting of the A. M. McPhail Piano Company, of Boston, was held February 25. Directors elected: G. F. Blake, president; F. H. Owen, treasurer and clerk; A. A. Maxwell, vice-president; S. L. Jordan and B. F. Dunbar.

This company has just got into its new factory and ware-rooms, 736 Washington street, opposite Hollis, and enjoys the distinction of being the only Boston company which has a factory and warerooms combined, situated in the business part of the city.

The McPhail people will give special attention to retail trade, and with their spacious and pleasant warerooms hope to make a good impression on the retail trade and reap great benefits therefrom.

Smith & Nixon.

The Two Corporations.

THE Smith & Nixon Piano Manufacturing Company, capital stock \$150,000, surplus \$15,000, manufacturing pianos in Chicago, organized under the laws of Ohio, has the following officers:

President—J. M. Crawford.

Secretary and Treasurer—J. H. Ebersole.

General Manager—J. G. Ebersole.

The Smith & Nixon Piano Company, jobbers and dealers in pianos and organs, Cincinnati, capital stock \$800,000, organized under the laws of Ohio, has the following officers:

President—Henry W. Crawford.

Secretary and Treasurer—Joseph G. Ebersole.

Both companies are now fully organized and in running order.

Latest on Smith & Nixon.

[Special by Wire.]

CINCINNATI, March 3, 1896.

The Musical Courier:

THE final organization of the Smith & Nixon Piano Company, of Cincinnati, has been perfected. The officers elected so far are: H. W. Crawford, president; James G. Ebersole, secretary and treasurer.

"The directors are: H. W. Crawford, James G. Ebersole, H. Llewellyn Smith, James M. Glenn, Chas. A. Beecher, Jacob Ebersole and J. M. Crawford.

"The new organization assumes none of the liabilities of the firm of Crawford, Ebersole & Smith (Smith & Nixon), which still exists. The latter will gradually liquidate its interests. The new company will reach out for new business and gradually absorb the business which Crawford, Ebersole & Smith relinquished.

"Mr. Smith will hereafter give most of his time to the Louisville firm, of which he is the president."

Stultz & Bauer Burned Out.

THE factory of Stultz & Bauer, 338 and 340 East Thirty-first street, was completely destroyed by fire Monday night.

About 9:30 o'clock a man who lives at 379 Third avenue while passing the building saw flames issuing from one of the side windows and promptly turned in an alarm, which was followed by three more as the flames gained headway. In about fifteen minutes the fire had, aided by the wind, reached the roof, and though the firemen had perfect play on it from front and rear it was impossible to save the building or stock.

The daily newspapers estimate the loss at between \$80,000 and \$100,000, which is, of course, ridiculous. The amount of insurance is not yet obtainable.

The origin of the fire is unknown, but it is supposed to have started in the boiler room. The building has been owned and occupied for fourteen years by Andrew Stultz and Frederick Bauer, composing the firm.

Braumuller Active.

O TTO L. BRAUMULLER, of the Braumuller Company, has left on one of his visits among his people West and South.

"I have something to show the dealers," said Mr. Braumuller, "which for a modern, up-to-date instrument, at a salable price, is hard to beat. We have originality in our design of case, and we have individuality in tonal and other qualities which greatly extend a dealer's argument in convincing a customer. And as far as the old cut and dried argument of first-class material, &c., goes the dealer can talk just as strongly on our goods as he has a right to and they will prove up."

"My idea of what a dealer wants," continued Mr. Braumuller, "is an instrument that is sound right through in construction and general piano qualities, and then one or two practical ideas belonging exclusively to that instrument which when brought to the attention of the customers make the instrument interesting to talk about, and a dealer is bound to make an impression, and that goes a long way in making a sale."



CHICAGO, February 29, 1896.

PESSIMISM seems to pervade the minds of about one-half the people in the trade; they not only talk it, but are so imbued with it that they act it, as they must necessarily do when thinking it. Because there have been a few failures, do these people think there will be no more cakes and ale? If the representative of this branch of THE MUSICAL COURIER were to speak as he thinks he would simply say "they make me sick." There are always failures in every business; there always will be failures, at least just so long as business is done on the credit system, and just as long as there are incompetent people trying to run great businesses. It is just the same in every line of trade; but there is this much to be said about the music trade: There have been fewer failures in it than any other line, and, on the contrary, there has been more money made in it proportionately to the amount of business done than in the great majority of businesses. Where the business has been done with small capital invested, if it has been run conservatively it has been successful, and the big concerns in Chicago, with possibly one exception, have made money right along during the whole period of depression, and we are not quite so sure that even the exception spoken of did not do fairly well.

There has been money made in the high grade instrument, and there has been as much or more made in the cheaper grades, with probably a good percentage in favor of the latter, but it is consoling to believe that at the present time the very worst pianos (if such boxes can be called pianos) are not meeting with any success whatever, and this we believe to be due to the fact that dealers are becoming more and more alive to the danger to their future reputations and business by handling such goods. It does not pay to make such disgraceful goods, and it will pay still less in the future; while, on the contrary, good pianos will continue increasing their sales by their own impetus, aided, of course, by good management.

Under existing circumstances there should be excellent opportunity for quite a number of makers of high grade pianos to push their goods.

We wish to reiterate the position taken by this branch of THE MUSICAL COURIER, that business is bound to improve on the ground that down to the present time it is better than last year, and the testimony to that effect continues. Such is the situation in this territory.

James Broderick's Position.

There is such a constant misconception of Mr. Broderick's position arising from the fact that Mr. Charles Sisson is a Western man, residing in the city of Chicago and representing the same company, that it seems necessary to explain that Mr. Broderick is and has been for several years the traveling representative of the B. Shoninger Company for the West, and that Mr. Sisson is the representative of the same company in the Eastern and Southern States. Both are excellent men and old friends and work in harmony, and the Shoninger Company is fortunate in the possession of two such capable salesmen.

The Mason & Hamlin Change.

Mr. C. B. Detrick was installed as manager of the branch house of the Mason & Hamlin Company in this city on Wednesday of this week, as already noticed in this paper. The company will, as has been previously stated, run only a wholesale department here, but it is likely that Mr. J. O. Nelson will still continue to run his part of the retail business, in which he has always been so successful, and that a few of the old employés will be retained to attend to the wholesale trade. The first and second stories or the first and third will be rented, the company only desiring one floor, and in the meantime they will occupy all that is not disposed of. Mr. Detrick is now in Grand Rapids, where he has gone to close up the branch store there. The probabilities are that Mrs. Weedon, the former agent, will become the purchaser of the stock and continue on with the good work which was begun.

No resignations have taken place. Mr. J. K. M. Gill will continue until April 1, and in the meanwhile is negotiating with a number of firms. He is a very capable manager and would prove invaluable to some houses. Mr. J. A. Norris was in Detroit and left for Boston on Friday night.

Another Concern in Duluth.

Mr. G. Behrens and Mr. Joseph A. Miller have entered into a copartnership and will open a new piano store in

Duluth, Minn. The concern will do business under the firm name of Behrens & Co., and expects to begin about March 15. Both parties refer to excellent authority, which will give them good standing at once.

Mr. Post on Mexico.

From a conversation with Mr. C. N. Post, who has just returned from a trip to Mexico, as was stated in our last week's issue, it would readily appear that the gentleman in question (and we may as well say for the benefit of those who do not know him that he is one who knows whereof he speaks) has not a very high opinion of that country, more particularly on account of the low order of intelligence on the part of the large majority of the inhabitants. In response to a remark that we ought to have Mexico, he replied we do not want it, unless we could have it without the objectionable inhabitants. Mr. Post attributes that country's present condition to its priest ridden condition, and asked the pertinent question "What has the church done for that country in 350 years' control?"

This is a universal question and the answers will, to a great extent, be influenced either by feeling or prejudice. The question itself is evidence that Mr. Post is not a communicant of the domineering religion of Mexico, and all answers to it would at once point to that fact.

According to scientific history, is it not true that a country is priest ridden because it wishes to be just so, as Chicago's streets are so fearfully and horribly dirty and pestilential because the people of Chicago want them to be so? Could they be as they are if our people here wanted them to be clean? Isn't the sentiment of a community expressed by the community just as it exists in the community, and does this not also apply to a nation just as it does to an individual? If Mexico wanted to be otherwise it would be otherwise. Hasn't climate something to do with it? Certainly. If Chicago wanted high toned citizens as its aldermen; wanted clean streets, a purified river, an incorruptible police force, would not Chicago have them? Chicago does not want them. We as individuals do want them, but Chicago as a whole does not, for if it did it would have them. That is logical, because it is self apparent.

Subscriptions for the Root Monument.

Mr. Alfred Dolge sent his check for \$100 for the Root monument.

Mr. E. V. Church has subscribed \$100 for himself, and the John Church Company are subscribers for \$300.

Mr. Hamilton S. Gordon of New York has sent in \$10.

The committee naturally want all they can get, as they desire to have as handsome a monument as they can procure. Mr. Lyman J. Gage is the treasurer, and subscriptions sent to him at the First National Bank, Chicago, Ill., will be thankfully received by the committee. There ought not to be any trouble in raising the necessary funds for so laudable an object.

Who has charge of the design? American cities are full of the vilest monumental desecrations. There is not one soldiers' monument in a hundred that is fit for a beer garden fountain. Political pulls have interfered with art in nearly every instance. The public squares of Chicago, like the Central Park of New York and the squares of that city, all are despoiled by sculptural abortions. The Vinnie Ream statue of Lincoln in Union square, New York, is a crime and a disgrace to the nation. The statue of Thorwaldsen recently erected at the Sixth avenue gate of Central Park, New York, is like a huge ice cream mold. The bust in front of our post office here is like a blackened figure of an Italian street vendor, made in plaster-of-paris, for two for a quarter. Not a touch of art; all the result of "pull." Who is to superintend Root's monument? That is one question requiring a reply, and if that could be foretold it would certainly help the fund, provided the management can guarantee artistic work.

The Trade Dinner.

Invitations are out for the fifteenth meeting and banquet of the Music Trade Association of Chicago, which will take place at the Auditorium on the evening of Saturday, March 7.

SIEVEKING

writes as follows
regarding the

MASON & HAMLIN PIANO:

BOSTON,

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.

Mason & Hamlin Co.

NEW YORK,

CHICAGO.

Mr. F. S. Cable Changes His Plans.

Mr. F. S. Cable has concluded not to go to Europe, as he proposed doing, and in his place Mr. F. W. Teeple will sail next Wednesday from New York on the steamship New York.

Notes.

Mr. William O'Shea, formerly with the Manufacturers Piano Company, where he made a good record and was highly thought of, has engaged with Messrs. Lyon, Potter & Co., where he will have opportunity to grow according to his merits and ability, which are undoubtedly of a high order.

Mr. Alford Schindler, formerly of Chicago, now of Alton, was in Milwaukee and Chicago last week. He is diligently at work in Marshall & Wendell interests.

Mr. J. R. Mason of the Sterling Company, is due here on Tuesday evening, March 3.

Mr. F. O. Johnson, of Streator, Ill., was one of our visitors this week. He is buying goods, though reporting business dull in his neighborhood.

Mr. E. S. Conway, of the W. W. Kimball Company, who is now in the extreme West, is expected to return by Wednesday or Thursday of next week.

Mr. Edward Ambuhl is in town.

Mr. Irwin Baer, formerly in the business, and from Paducah, Ky., has come to Chicago to make it his home.

Mr. Charles Compton, with the Pease Piano Company branch, of this city, has for many weeks been seriously ill with typhoid fever, but is again at the store for the first time this week since his illness.

Mr. B. L. Curtiss, who has represented the Estey & Camp concern for years in the West, is in town. We are glad to rank him with what might be termed the conservative optimistic party.

Mr. Harry Curtaz, of San Francisco, was here for nearly a week. Mr. H. D. Bentley, of Freeport, Ill., came to the city on Saturday. Mr. Leo Herrwagen, who is not very well, is about to go to the Blue Lick Springs, in Southern Indiana. Mr. E. W. Furbush, of the Briggs Piano Company, Boston, was in St. Louis on Friday, and has gone East. Mr. J. G. Ebersole, of Cincinnati, was in town on Thursday.

Mr. Edward Camp, son of I. N. Camp, has returned from his Western mining enterprises, and is again located in this city. It is not known what his plans are.

Farrand & Votey Organ.

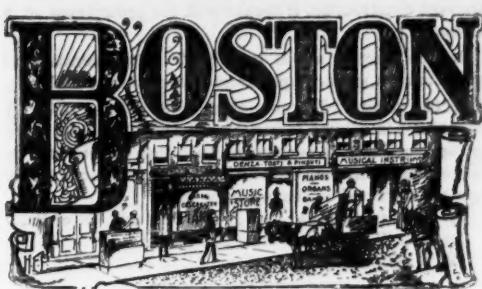
St. Ignatius' Roman Catholic Church, of San Francisco, has awarded a contract to the Farrand & Votey Organ Company for a \$30,000 organ, four manuals and pedal and seventy speaking stops. The church organ business of this company is remarkable for its quality and extent.

Grounds for Rumors.

It is now said that the rumor regarding the proffer of stock of the A. B. Chase Company had its origin in the reported proposition of Mr. R. M. Summers (who lives in Norwalk, Ohio, and who formerly traveled for the A. B. Chase Company) to dealers to take stock in a company which was to be formed to make a cheap piano in that town. Hence the name of the A. B. Chase Company was mingled with it. But, as before stated, no stock of the A. B. Chase Company has been offered for sale. We should like to get a hold of some.

Briggs.

THE originality of the Briggs piano styles has afforded much talk in dealers' circles in the past. Just now most of them are discussing Briggs tone and Briggs touch and Briggs construction, and no dealer has ever been heard to utter one deprecating statement about the Briggs, whether he handled them or not, regarding either style or the characteristics just mentioned. Even those dealers who suffer from Briggs competition will not stultify themselves by discrediting the Briggs, for it would amount to a stultification. The piano has a splendid record and a consistent one, and with the revival of trade the watchword will be "Observe that Briggs piano," which means keep a look at its development.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, February 29, 1896.

THE funeral services of the late John N. Merrill were held at his house in Winchester on Wednesday morning at about 9:30 o'clock, friends from the city taking the train leaving at 8:30. The service was conducted by the Rev. Mr. Newton, pastor of the Congregational Church of Winchester, where Mr. Merrill was in the habit of attending each Sunday, as he owned a pew in the church.

During the services the Weber Quartet sang the hymns Lead, Kindly Light, Abide with Me, and Nearer, My God, to Thee. After reading a selection from the Bible, Mr. Newton delivered an extemporaneous address, in which he paid a high tribute to the many noble qualities of Mr. Merrill's character, eulogizing his life both in its domestic and business relations, alluding most feelingly to the sudden shock of sorrow to family and friends. A short prayer closed the service, after which the many friends and acquaintances took a last leave of the deceased. The immediate family, with near friends and Masonic delegation, went at once to Lawrence, where the burial took place with Masonic ceremonies at the grave, the Rev. Mr. McDonald, of the Warren Street Baptist Church, a lifetime friend, making a final prayer.

There were quantities of flowers everywhere in the rooms, the casket being almost hidden with lilies, pinks and palms, while the piano was a mass of blossoms, a few white roses on the keys, a large spray of pink roses on the front, and big bunches of pinks, roses and lilies on the top. Very handsome pieces were sent by Mr. Karl Fink, of New York, and Mr. and Mrs. Handel Pond, of Winchester, a large pillow by the employés of the factory, a cross and crown by the employés of the wareroom.

Other beautiful arrangements of flowers were received from Mr. Theodore Brown and Mr. Andrew Hammond, of Worcester; Cook & Son, De Molay Commandery, Mr. and Mrs. J. M. Richards, Mr. and Mrs. Chas. A. Browning, Mr. and Mrs. Chas. E. Sherburne, and Mr. and Mrs. Jas. W. Rawlings, of Boston; Mr. and Mrs. Jack Haynes, of New York; Dr. F. M. Kennedy and Mr. Ch. H. Merrill, Lawrence; Mr. and Mrs. F. Cutler, Mrs. Treat, Mr. and Mrs. John Tucker and Mr. John Lufkin, of Winchester; Rev. Mr. and Mrs. McDonald, Brookline; Mr. and Mrs. Henry W. Hall, Burlington, Vt.; Mrs. N. G. Clark, West Roxbury; Mr. and Mrs. Burton Todd, Winchester.

Among those present were Mr. Karl Fink, Mr. Otto Wessell and Mr. Jack Haynes, New York; Mr. Fred Baumer, Wheeling, W. Va.; Mr. R. S. Brown, Salem; Mr. C. S. Thomson, Marlboro; Mr. F. Langton, Ashland, Pa.; Mr. D. A. Barber, Cambridge; Mr. D. E. McKee, Mr. C. E. Lewis, Mr. O. Lundin, Mr. Wm. H. Cook, Mr. Chandler W. Smith, Mr. and Mrs. J. M. Richards, Mr. and Mrs. Handel Pond, Mr. F. M. Wallace, Mr. Wm. C. Brooks, Mr. Wm. Berry, Mr. John McLaughlin, Mr. Young, Mr. Hill, Mr. Gardiner, Mr. Childs, Mr. Geo. H. Ash, Mr. H. C. Brown and Mr. Chas. Sherburne.

Mr. Merrill's mother, who is an invalid and spends eight months of the year in Florida, could not be present, and his sister was also too ill to attend the funeral.

Mrs. Merrill will close her house at Winchester and make her home with her father for the present.

On Thursday a meeting of the Boston P. and O. Association was held in Steinert Hall, at which were present Mr. George H. Chickering, Mr. Handel Pond, Mr. Chas. E. Bourne, Mr. W. K. Basford, Mr. Fred Powers, Mr. Wm. Cook, Mr. Chandler W. Smith, Mr. F. D. Irish, Mr. Lon Dinsmore, Mr. H. F. Miller and Mr. A. Steinert.

An informal discussion as to the duties devolving upon the piano trade of Boston, now that an association has been formed, resulted in Mr. Chandler W. Smith being appointed permanent secretary, with power to call meetings in the future when occasion requires.

The following resolution was prepared for publication:

A meeting of the association was held at Steinert Hall, February 27, to take action on the death of our valued associate and friend, Mr. John N. Merrill, who died of pneumonia after an illness of a few days.

President George H. Chickering presided at the meeting. After many expressions of eulogy, the following resolutions were unanimously adopted:

Resolved, That, while in the death of the late John N. Merrill, one of the youngest of the Boston piano manufacturers, we recognize the working of the Divine Will, the

trade loses a man of the strictest integrity, and one who had the heartiest esteem and respect of his associates. We recognized in him a man of exceptional business ability, with a future of great promise. Taking a prominent place in the general interests of the trade at large, and representing the Boston Piano and Organ Association as one of its executive committee, his enterprise and good fellowship will be sadly missed.

We tender to his family our warmest sympathy in this their time of affliction.

We desire the secretary of this meeting to forward to the family of the deceased this expression of our feeling, and to furnish the same for publication in the daily papers.

Committee: HENRY F. MILLER,
ALEXANDER STEINERT,
WILLIAM H. COOK.

CHANDLER W. SMITH, Secretary.

BOSTON, February 27, 1896.

* * *

The Ivers & Pond Piano Company has recently had a room fitted up in Turkish style that is very attractive. Rugs, portières, hangings of different kinds, all of Turkish design and make, are arranged most artistically, an Armenian firm having designed and carried out the scheme of decoration.

The house will probably have another of the small rooms made into an ideal Japanese apartment soon.

* * *

The business of the Vose & Sons Piano Company is 25 per cent. better this year than last. The company has had a decided increase in business and feels much encouraged, as orders are coming in with great regularity.

* * *

Mr. E. S. Payson is on a trip to Virginia and North Carolina, but is expected back the early part of the week.

* * *

Norris & Hyde have just received a letter from their agent in Arizona telling of a sale of one of their transposing keyboard pianos to the Sisters' School of Tucson, and that one has also been ordered for the University of Arizona, at Phoenix.

* * *

A large number of people attended the concert in the Chickering factory on Thursday afternoon, when Miss Pond played.

* * *

Mr. Fred Baumer, who came to attend Mr. J. N. Merrill's funeral, returned home on Friday.

* * *

Mr. Theodore Pfafflin spent three days in town this week, and will begin his duties in New York on Monday.

* * *

Mr. George J. Dowling arrived home on Wednesday from a successful Southern and Western trip.

In Town.

Mr. Karl Fink, New York; Mr. Theodore Pfafflin, New York; Mr. Jack Haynes, New York; Mr. Otto Wessell, New York; Mr. Charles T. Sisson, Chicago; Mr. Chas. Bobzin, Chicago; Mr. J. H. Wilson, Chicago; Mr. F. Baumer, Wheeling, W. Va.

To Soothe the Savage Breast.

THE Aeolian Company received on Monday at its warerooms a newly designed instrument intended for the export trade. This Aeolian is a neat, compact affair in oak or walnut, occupying when packed for shipment about the space of a steamer trunk. It is fitted with the complete automatic attachment, and the regular Aeolian music is used.

In Africa, Australia and South America, where goods are transported over mountains and for long distances into the interior, this little instrument will be commercially appreciated and will undoubtedly find an extensive market. Imagine for a moment the delight and exultation of a Zulu chief as he turns the delicate crank of his Aeolian and produces one of our stirring two-steps, and imagine also the peaceful expression which will steal over his face when, returning from an exciting altercation with a neighboring chief, he seats himself at the instrument and grinds out low, plaintive melodies!

The missionaries will find this little instrument of inestimable pleasure in their absence from the refinements of civilization. Modern invention has placed within reach of all, both in a financial and practical form, an instrument comparatively unlimited in the number and style of compositions, and no people, however remote, need remain longer without the delights of melodic and well executed music.

FOR SALE.

Fifteen and a half Shares of the Freyer & Bradley Music Co., of Atlanta, Ga.

For full particulars address NEEDHAM PIANO AND ORGAN COMPANY, 36 East Fourteenth Street, New York City.

Shoninger Incorporated.

THE B. Shoninger Company has been incorporated under the laws of the State of New York, by Seymour H. Rosenberg and Henry Oppenheimer, of New York city, and Bernhard Shoninger, of New Haven. This step is in line with the movements of other foreign corporations doing retail business in New York city, and covers what was previously the Shoninger branch here.

The officers of the company are B. Shoninger, president, and Seymour Rosenberg, secretary and treasurer. Mr. Shoninger is head of the New Haven corporation as well, and Mr. Rosenberg is the successful manager of the Shoninger warerooms here.

Flechter Case Goes Over.

THE case of Victor Flechter, the violin dealer indicted on a charge of stealing a Stradivarius violin from the late Jean Bott, came up on Monday, before Judge Cowing, in Part III. of General Sessions.

There was a war of words between Mr. Flechter's lawyer, Arthur C. Palmer, and Assistant District Attorney Osborne. Mr. Palmer claimed he had Mr. Osborne's positive promise that he would take the case up a week from this Wednesday, but on coming into court was informed that the case would not be heard this term, and would have to go over until another. "My client is perfectly innocent," Lawyer Palmer said, "and has been practically ruined by the notoriety thrust upon him. Customers are prevented from buying of him while the indictment is hanging over his head, and he has been unable to secure either life or fire insurance."

The District Attorney claimed he had not had sufficient time to prepare the case, and on looking over the testimony found there was one witness to be brought from Germany.

The case was put over until the next term.

More Kirk Johnson.

ANOTHER echo of the Kirk Johnson failure in Lancaster, Pa., is that an issue has been framed to test the ownership of properties levied upon by the sheriff in which the Mathushek Piano Manufacturing Company is named as plaintiff, and William J. Kirby, John N. Johnson, Charles H. Amer, J. N. Miller and Clara King are named as the defendants. The defendants are the execution creditors of Kirk Johnson & Co.

Trade Notes.

—J. G. McCrae, of Sarnia, Ont., has assigned. —Charles H. Smith has begun business in Jacksonville, Ill. —Henry Crutcher, of Elberon, Ga., has sold out his music business. —W. H. Babcock will have charge of a Kimball branch store in Oshkosh, Wis.

—Mr. Adolf Slomosky has been re-engaged as salesman by Hardman, Peck & Co.

—Morey & Barnes, pipe organ makers in Utica, N. Y., have dissolved, C. E. Morey continuing.

—A. J. Davis, of A. J. Davis & Brother, Toledo, Ohio, is reported as having given a real estate mortgage for \$1,100.

—The stock of Louis Flores, Santa Cruz, Cal., was burned February 25. Loss estimated at \$3,000; insurance small.

—The Jackson Pipe Organ Company, of Washington, Ia., is reported to have given a real estate mortgage for \$3,000 and a chattel mortgage for \$12,548.

—H. Kleber & Brother, Pittsburgh, will remove their music warerooms to their new store, Nos. 221 and 223 Fifth avenue, between Wood and Market streets on or before April 1.

—Wm. B. Wilson, the traveling representative of the Autoharp department of Alfred Dolge & Son, was in Galveston, Tex., last week on his way home from a long trip to the Pacific Coast and South. Mr. Wilson expects to be in New York the first week in March.

WANTED—A position as general traveling salesman for piano or organ factory. Ability, experience, and reference of the best. Address B., THE MUSICAL COURIER, New York.

OLD VIOLINS

Splendidly Imitated.

I. E., VIOLINS NEWLY MADE
OF OLD WOOD.

bearing the
stamp of the
genuine old
masters' in-
struments.



Wunderlich & Co.

WUNDERLICH & CO., of Eubabrunn, near Markneukirchen, in Saxony, make a specialty of the manufacture of imitations of the violins of the old masters. These instruments are copied so closely after the models that they might be mistaken for a Stradivarius, Guarnerius, &c., and artists even are full of praise over their superb tone. Considering these facts the prices of the firm can be called very moderate ones.

G. & A. Klemm, Markneukirchen.

ON January 1, 1896, the well-known old exporting firm of Michael Schuster, Jr., in Markneukirchen, was bought up, with all its liabilities and assets, by the renowned firm of G. & A. Klemm, of Markneukirchen, a house which has been in existence for over a century. The proprietor of the latter firm, Mr. William Schuster, is most favorably known to the circle of American importers and jobbers, and through his elevated business methods he will surely succeed in conquering even larger fields for the sale of his goods.

Kunkel to Kimball.

ST. LOUIS, Mo., February 20, 1896.
W. W. Kimball Company, Chicago:

GENTLEMEN—I take pleasure in saying that I gave the first concert of the series last Sunday afternoon at Germania Theatre, and can add that it was a tremendous success. The place was thronged and hundreds turned away. The Kimball piano came in for the most favorable comments. The concerts will certainly be a great power. With kindest wishes I remain, yours truly,

CHARLES KUNKEL.

A Leader.

IF we are to understand the word advancement to comprehend extension of business and increase of reputation, it is evident that recent events in the trade pointing to a reduction in the number of the old-time leaders affords opportunity for some one of the newer pianos to secure a more advanced position in the field controlled by the highest grade instruments.

That there are very few fitted to take a leading artistic position the trade generally will admit, the selection of a suitable leader to replace those disappearing from the field being one of the most important questions many dealers are confronted with. That the necessity will produce the piano no one doubts, and among those best informed as to the relative merits of the pianos before the public, their artistic qualities and their desirability, to attract and hold the best class of trade, the verdict is that the Gildemeester & Kroeger is a leader in every respect and qualification. With this we agree. Reference to the columns of this paper will show our position on this question. The Gildemeester & Kroeger is one of the few highest grade artistic pianos now before the public, a piano with an ever increasing reputation as an instrument of the highest type, an exposition of the advance and development of American piano making.

We believe, also, that the present affords a great opportunity for an increase of its prestige and business. A piano of its importance cannot be overlooked by those seeking a leader. Musically, it is in every way desirable;

commercially, it is equally desirable, for it sells. It is a leader in fact as well as in name.

During the past few months its position has been greatly strengthened by its substitution as the sole leader by a number of the most important independent dealers in the country, they finding it in every way advantageous to give up other high grade pianos they had been carrying and push the Gildemeester & Kroeger alone as their highest grade piano. Mr. A. D. Coe, of Cleveland, did this recently. Chase & Smith, of Syracuse, who in a comparatively short time sold a great many Gildemeester & Kroeger grands and uprights in that city and vicinity, now handle it as their only leader. Blanchard, Fitzgerald & Co., of Los Angeles, one of the most prominent houses in Southern California, relinquished the agency of their other high grade pianos and find the Gildemeester & Kroeger the most satisfactory and profitable high grade piano to represent. Charles W. Smith is securing a large share of Boston's best class of trade with the Gildemeester & Kroeger, and Brown, Page & Hillman, in Peoria, Ill., F. Beyer, in St. Louis, and many others, have by their selection of this piano demonstrated their faith in its superiority.

That the Gildemeester & Kroeger is on the eve of a more pronounced success we cannot doubt. Its claims cannot be overlooked or denied. It is distinctly a piano by which first-class dealers can secure the highest class trade, and is therefore a profitable piano.

Praise for Farrand & Votey.

LOS ANGELES, Cal., February 11, 1896.
Messrs. Farrand & Votey, Detroit:

HAVING played three public recitals and several private impromptus upon your splendid organ in the First Congregational Church at Los Angeles, I desire to express to you my appreciation of this noble instrument. Your electric action has been a source of constant satisfaction to me, because of its absolute reliability and response, either in delicate staccato passages, or in power without labor and effort. The voicing throughout the organ is superb, and leaves nothing further to be desired. I mention especially the beautiful salicional, the flute, the gamba and diapasons; the tune even in fullest power, including all couplers, is brilliant, full and sonorous, without the slightest intimation of harshness or scream. During all my concerts and practice on the instrument there was not the slightest failure on the part of the organ to respond exactly to my touch.

Congratulating you on your great success, and assuring you of my great pleasure in having been selected to perform during the opening exercises, I am, very truly yours,

WILHELM MIDDLESCULTE,

Organist Theodore Thomas Orchestra and
People's Church, Chicago, Ill.

PHILADELPHIA, Pa., February 22, 1896.
Messrs. F. Miles Day & Brother, Architects University
of Pennsylvania Buildings, Philadelphia, Pa.:

We, the undersigned, having examined the organ built by the Farrand & Votey Organ Company in the Howard Houston Hall, report as follows:

I. The organ is built entirely in accord with the specifications by the builders.

II. The tone quality is of the highest order, the pipes being voiced in such a manner as to speak promptly and truly; the gamba is of special excellence, as, owing to

improved construction, it speaks with the promptness of a diapason.

III. The electric action is perfect in its operation as applied to keys, stops, couplers and compositions, pedals, &c.

IV. The general effect produced leaves nothing to be desired, either in volume or variety. The novel plan and peculiar construction of the organ are such that effects may be produced on it that are only attainable in very much larger organs constructed in the ordinary way.

H. A. CLARKE, Mus. Doc., Prof. of Music, U. of Pa.

PRESTON WARE OREM, Mus. Bac., U. of Pa.

W. W. GILCHRISTS, Mus. Doc., U. of Pa.

Luxton & Black Company's Plans.

BUFFALO'S musical resources are to be greatly increased this spring by the coming here of the Luxton & Black Company. This firm has taken the Hibbard Building, next to Peter Paul's, and is to remodel it. On the ground floor there will be opened a large music store for the sale of music and small musical instruments. The second and third floors will be devoted to piano ware-rooms, and the company will carry a large number of the Colby, Mason & Hamlin and other pianos. The fourth story is to be fitted up as a luxurious concert hall with stage, upon which a pipe organ of large dimensions is to stand. This hall is to be very handsomely appointed in every particular, with a seating capacity of 200 or 300. An elevator for the use of audiences is to be built. The members of the new firm are all young men, and they are welcomed very cordially to Buffalo. The sheet music and publishing department is to be in the hands of a New York expert. The opening of such a house is an evidence of the growth of musical affairs in Buffalo, which now may be ranked as one of the most progressive cities, musically, in the State.—*Buffalo Courier*.

THE Krell Piano Company, of Cincinnati, manufactures a piano other than that bearing its own name, which the company calls the "Royal."

—William Geyers has begun business in Yonkers, N. Y.
—Leverson & Hagen have begun business in Brookings, S. Dak.
—Charles T. White has opened new ware-rooms in Mishawaka, Ind.
—D. H. Baldwin & Co. have established a branch in Anderson, Ind.
J. K. Wood is the manager.
—The store of E. H. Roberts, in Troy, N. Y., was burned a few days ago. Loss fully covered by insurance.
—The W. W. Kimball Company has opened a branch in Springfield, Ohio, under the management of S. H. Daniels.

A Braumuller Point.

What shall a dealer make a point on in selling a piano? Why, something that no other dealer in his town has—a patent **Tone Deflector**.

The Tone Deflector is *swell* by which the quantity of tone may be increased or diminished at will.

Found only in the **BRAUMULLER PIANOS**.
Send for Catalogue.

402-410 West 14th Street, New York City.



"CROWN."



PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

MADE AND SOLD TO THE TRADE ONLY BY
GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET,

CHICAGO.

Chase & Smith

desire to inform their friends and the public in general that after forty years' experience with the so-called high grade Pianos, they to-day declare the

Gildemeester & Kroeger Piano

to be the most thoroughly satisfactory instrument of them all. The Gildemeester & Kroeger Pianos combine the best qualities of both the Chickering and the Steinway, and are accepted by musicians who know them as the "peerless instruments of the century."

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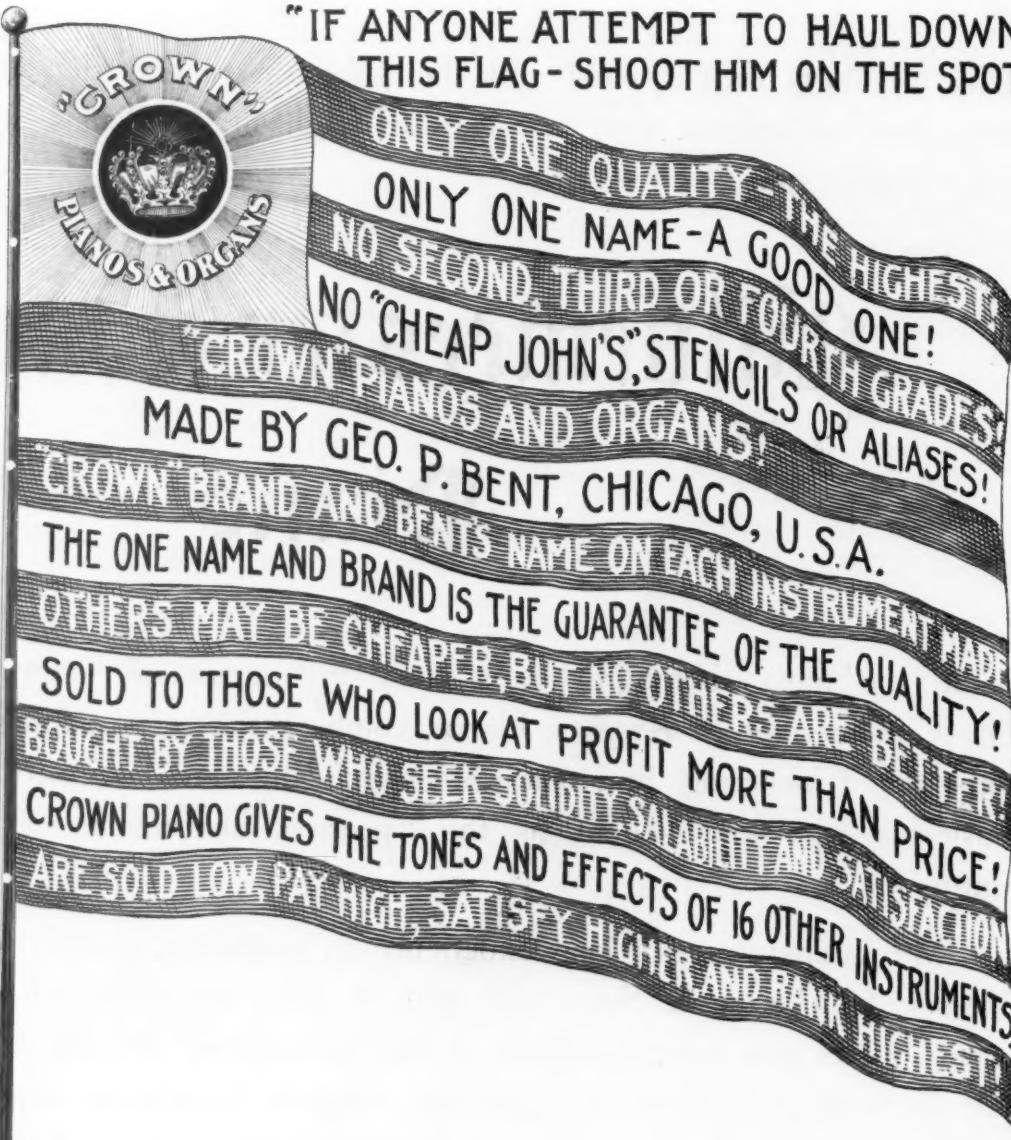
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At the sale there were several interested people. The organ was finally struck off to Aaron Rhodes for \$40. Mr. Rhodes took the organ to his home, and has been in the peaceful possession of the same until Wednesday, February 5, when a well dressed lady, who said her home was in Newton, N. J., came to Highland looking for the music

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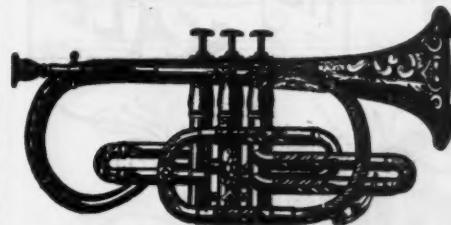
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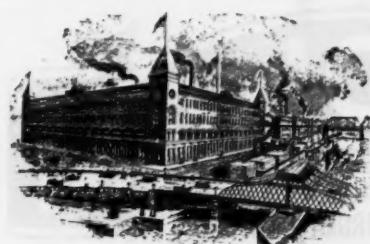
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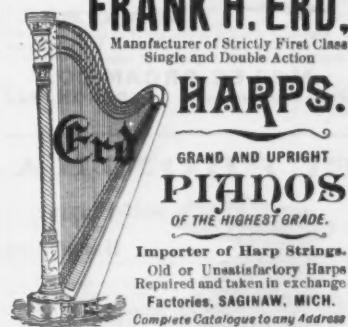
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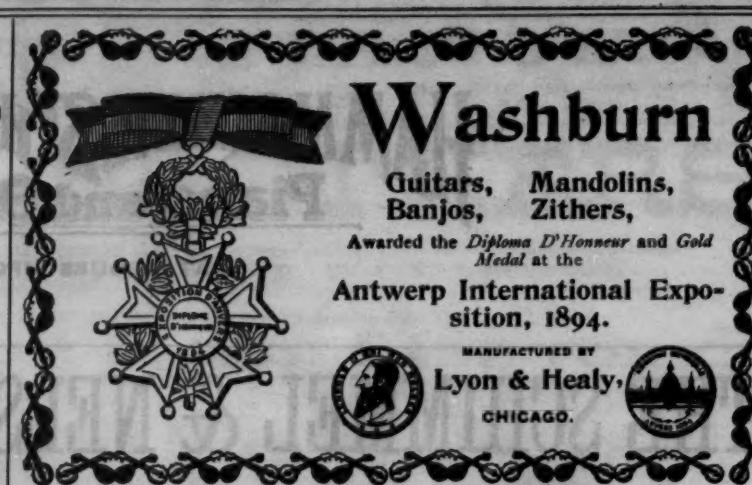
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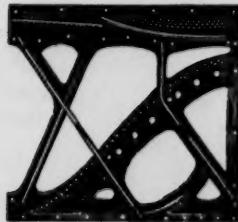
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